THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Egosthenia and Melosthenia—Examples of Two Popular Forms of Delusion—The Sad Case of Miss Munkwitz—The Egosthenia of James Owen O'Conner—The Passage from Pathos to Pathology—Russellogia, Langtrytis, and Kindred Epidemics—How the Victims Were Affected.

Mr. James O'Connor is an example not of monomania but of melomania.

Let me acknowledge his sweetness and light as a man, which are not interesting, and speak of his mania as an actor, which is.

Melomania is very common among actors and managers, and it has many phases. But in all its forms it betrays itself in the perversion of the judgment with regard to a particular person's ability—either the patient or some other person. When the person is himself the subject of delusion it is egosthenia (not eurosthenia); when another person is the object it is melosthenia—the other person becoming an object of sweetness and light.

I propose here to give you examples of the two forms of delusion which I have named—egosthenia and melosthenia, and which, when placed before you, will be recognized as of common occurrence in the theatrical world.

Let me call your attention to Miss Eloise De Corbay Munkwitz. She is thirty-eight, a blonde, sinewey about the neck and square about the shoulders. Her eyes have depths in them and under them. Her hair and her teeth are golden; her waist and her weakness is stout; her fortune and her cheeks are slightly sunken. She is superbly educated, very refined; has a vigorous intellect, and a clear judgment. She knows a Corot from a clam shell; reads Moliere in the original, composes *chansons*, plays well on the harp. She is of unimpeachable character, much honored by her personal friends, lives abstemiously and studiously, dresses richly but neatly; is rather sober and altogether sensible in her conversation and demeanor.

When I say her name is Eloise you will, if you are smart, be able to place her chronologically, for I suppose you know that there are name waves as well as weather waves. The Eloise wave set in over thirty years ago. It was succeeded by the Lillian wave, and has since been followed by the Gladys.

Well, this estimable, intelligent, and generally precious immortal soul set out to act. Her friends told her she could do a great many things with credit to herself and benefit to the race, but acting was not one of them. She put her money into dresses and teachers, she concentrated a number of excellent faculties on what she could not do, and utterly neglected what she could do. The public would not have her, and the critics said she had made a mistake. She quietly replied that she would struggle on, that no one got to the top of the ladder at the first bound, she knew that it required patience and perseverance. She spent her patrimony in more teachers and more dresses; so long as her money lasted there were managers to tell her that she had talent, and newspapers to say that she was a success. Whenever she appeared she was damned and she rose above the facts with a proud consciousness that it was because the press had not been bought. She went on the road and met with misfortune, paid all the bills and came back. Her unimpeachable judgment told her it was the dishonesty of her agent. She gave a testimonial memorial benefit and the public stayed away.

After the wreck she was seen undaunted and unperturbed on her proud eminence resting in the conviction that it was all owing to mismanagement. A self-sacrificing man with money offered to marry her if she would give up her delusion. She said she was wedded to her art.

The man of money replied that it was an invisible bridegroom and abandoned her.

She became impecunious, but remained obdurate. Charitable expeditions were organized to find her and help her. But her pride rebelled. She was still able to support herself by her art. And she died starving and quoting Shakespeare.

This is a case of egosthenia.

It was simply a difference of opinion between Eloise and the rest of the human race, and the race won. But Eloise was never conquered.

The disease is nothing more than the healthy function of believing in yourself carried to the point of insanity, and nowhere in the world is it so often carried to the point of insanity as in acting.

In some cases nothing but rotten eggs and dead cats will cure it.

That Mr. James Owen O'Conner is a sensible man on every subject but the subject of acting is very likely, for the moment he stopped acting and began making a speech to the audience, he ceased making a fool of himself and made a straightforward, manly appeal. The jeers and laughter were turned to applause. People said, "This, at least, is something like horse-sense, and he is entitled to consideration."

But the moment he began to act an irresistible impulse seized everybody to hurl something at him for his blind effrontery.

Doubtless if you ask this gentleman if twice two make nine, or if two parallel lines can enclose a space, or if a sonnet is necessarily a sardine, he will give you rational answers.

But try him on the question if he can act? He doesn't believe that Mayor Hewitt can conduct a symphony concert, or that Nat Goodwin is a comedian, or that Nym Crinkle wrote The Still Alarm.

But he believes, all the same, that Mr. O'Connor can play Hamlet, and you can't reason with him about it.

You have seen, I suppose, an intolerable guy on the stage, turn round with fire in his eyes when the audience didn't want him.

He seemed to think that he ought to decide what they should want.

This is a symptom of egosthenia.

It does not spare men and women of ability I heard a celebrated prima donna who came here when the nation was celebrating the fall of Richmond, say: "Dear me, what is all that noise about?" and when they told her she remarked with a shrug: "How distressing! I should think they might have postponed it till after my concert."

Melosthenia attacks both men and women. It is default of judgment with regard to other people, and comes through the emotions. Men and women lose their judgment in their business through their susceptibilities. A manager may become a murderer, a thief, an incendiary and a grave robber, and still be able to tell if a woman is an actress.

But let him become a lover and try him.

I once asked Ned Wilkins why he abused a certain young lady in print so vituperously: "Why, she's my sweetheart," said he. "You don't suppose I'm such a fool as to let everybody know it, do you?"

Ned had begun to have symptoms of melosthenia and wanted to hide them.

Take Mr. Jarvis McCarboy, the well-known actor. Did you ever hear him speak of Miss Urania Flit, the ingenue? She has only been on the stage a year, but his judgment is utterly wrecked. If she plays Ophelia in a coffee sack he sees a subtle meaning in it, and with tearful dignity refers to it as a "touch that makes the whole world kin."

It is curious to observe how differently melosthenia affects the judgment of men and of women. If Gladys Shimp, the well known emotional, should fall in love with a negro she would insist that he is a white man.

If Mr. Jarvis McCarboy should fall in love with a negress he will not insist that she is a white woman, but that he prefers negresses, and that everybody else should.

There is little Miss Corkington Bilk, the burlesquer. She worked like a Trojan for ten years, saved her hard-earned money till she had ten thousand dollars, refusing half a score of splendid fellows who would have taken her from the stage just on account of her evebrows and slippers. One day she met the notorious Eli Shove, the gambler, married him and dumped the whole ten thousand into his lap.

"Take me, take the money," she said. "I can earn more."

He gambled it all away, got drunk and knocked her down. She worked all the harder, and, lame and sick, crawled from the theatre to the gambling hell to give him her week's salary to bet on the last card. They told her that some day he would kill her. Her eyes brightened, and a look of ineffable joy came into her face. "Do you really think so?" she asked.

He did!

These mild forms of insanity are observable in acting and in management. When an actor plays Hamlet as did Mr. O'Connor, we pass from pathos to pathology. We do not look for sympathy but symptoms. If there is a discernible evidence of talent in fitting the action to the word, there is also a betrayal of mania in unfitting it. If a man should read the words, "To be or not to be, that is the question," by patting himself on the stomach or by churning himself with his own sword, we should not wonder at his conception but at his demoralization. If, when he repeated the line, "It cannot be that I am pigeon-livered and lack gall," the whole assemblage as one man should rise up, and, forgetting propriety and moderation, should yell, "No, not by a d——d sight!" we should be justified in believing that an audience had drawn the line at sanity, if not at decency.

If an actor, in speaking the text of Hamlet, should act like a spinning Dervish, it would hardly be fair to subject him to æsthetic rules when cold baths and hygiene are so much more popular.

But that which is so marked in the last stages of Mr. O'Connor shows itself in earlier symptoms to the practiced eye in other actors. Mr. Nat Goodwin's attempts to play serious comedy always have the same effect as Mr. P. T. Barnum's attempts to separate his monkeys into serio-comics and heavy leads. It always strikes us as an interference with nature, as if some one should ask Miss Lillie Grubb to study music, or expect Marshal Wilder to stop being a Masher long enough to play Romeo.

But the sad fact remains. I suppose, you know, that Mr. Goodwin thinks he is a comedian, and Miss Grubb thinks she can sing.

It is just at this point where people begin to think unthinkable things, that the wholesome world begins to tap its forehead and murmur, "Alas!"

I meant to have said something about egoschepalus or swelled head, which is being treated now quite successfully by some of the critical doctors, but the number of examples makes me hesitate where to begin. Besides as it is only functional, and not organic, I think it may be omitted.

What I should like to write a treatise on at some time is epidemic melosthenia, or what may be called collective sweetness and light mania. Occasionally we see great numbers of people attacked with the disorder without any apparent specific cause, as was the case in the outbreak of Russellogia and Langtrytis and Terryconitis and Mania-Potter. The infectious character of these cerebral complaints has always been as much of a mystery as the popular outbreaks of æsthetic morality.

For several months a large portion of the inhabitants of New York were afflicted with what may be called an attack of Lillian Russell. It was very much like one of those plagues of the Middle Ages—say the sweating sickness—it came upon people without provision, threw them into a sort of trance, and then left them as suddenly. All attempts to cure it were vain. The physicians only advised rest, and then let the disease run its course. One of the marked symptoms was delusion. The moment a person was attacked he began to believe that Russell was both an angel and a vocalist. As soon as he recovered his senses he denied that he ever held such a belief. Men were struck down while carrying on their business, and immediately set about making assignments and wills in favor of Russell. Car-drivers were attacked on their platforms, and seizing the company's money left their vehicles, and rushed off to buy sealskin cloaks and bouquets. One young man in the Lotus Club had himself tatooed all over in pale blue with her name.

The Terryconites never reached such a paroxysmal stage as this. It was mainly febrile, and was characterized by a low fever, much thirst and a perturbed fancy. But it lasted longer and was much harder to cure. Most of the patients were females and showed a strong inclination to go into solitude and erect shrines to Terry.

Dr. Horse H. Sense, a very skilfull practitioner, met with considerable success in his method of treatment of this disorder. He introduced his patients to Miss Terry.

Most of them immediately began to recover.

I have heard, but cannot vouch for the statement, that this course of procedure in cases of Langtrytus not only utterly failed but aggravated the symptoms.

Dr. Sappington's advice that where these women caused such disorders they should be made to marry the patient is obviously absurd in epidemical outbreaks, for the actress cannot, of course, marry everybody. Although, I believe, Lillian Russell did start in with some such idea at one time.

Altogether the relative insanity of actors and of the public affords a very interesting subject to the psychologist, especially when, as very often happens, the psychologist cannot for the life of him tell which of the two it is that is maddest.

NYM CRINKLE.

GRACIE EMMETT.

They Acknowledge Our "Printing."

John A. Stevens arrived from England last week. He came over for the purpose of getting up some elaborate printing for a new four-act domestic comedy-drama, which he proposes to spring upon the Britons next Fall. He will return in June, and open at Brighton.

Mr. Stevens says American printing is an attraction in England, and one of the few things our English cousins give us the credit of transcending them in. He says it is almost a practical impossibility to get an American play on the English stage unless it has first had a pronounced success on this side; and for an American to take an untried American play to a London manager is almost equivalent to personal annihilation.

Mr. Stevens proposes to take all the responsibility himself of his new production, and if he does not impress the people with his play, he will "paralyze them with his printing."

At the Theatres.

STANDARD THEATRE—A POSSIBLE CASE.

Otto Brinckerhoff.....M. A. Kennedy
Mr. Lawrence Gould, of New York..Frank Burbeck
Allan Weeks.....Robert Hilliard
Senor de Vidas.....W. H. Thompson
Dick Hertel.....E. D. Tannehill
Mr. Cyrus A. Wishton.....George F. DeVere
Aurelio.....Dan Leeson
Gomez.....Robert V. Percy
Pedro.....James H. Browne
Bridgeman.....Charles Standish
Willie Carter.....Edgar Smart
Violet Mendoza.....Genevieve Lytton
Ethel Sorrero.....Dorothy Dorr
Mrs. Wishton.....Louise Rial
Gladys.....Lelia Wolstan
Juanita.....Kate Oesterle
Kitty.....Carrie Jackson

A Possible Case was presented on Monday night at the Standard and was favorably received. The author and manager were called before the curtain and the actors amply applauded. The play is founded on the anomalous conditions of the marriage laws in the different States of the Union. It is called a three-act comedy, but it is really an amusing farce of complicated situations, introduced by an act we may call explanatory and followed by one framed to dismiss the characters.

The tangled plot concerns Violet Mendoza, the supposed widow of a gambler, who is met at Vera Cruz by Lawrence Gould and Otto Brinckerhoff, the latter of whom has been deserted by his wife. Violet marries Gould, who is seized by Spanish men-of-war's men in the belief that he is Mendoza. Brinckerhoff, who is in love with Violet, when he is free to marry by the laws of New York on account of his wife's desertion, wed's Violet, who supposed her second husband was killed by the sailors. There is an underplot of a love-match between Ethel Sorrero and Dick Hertel In the joyous excitement of the wedding Brinckerhoff gives Hertel a cheque as a present to enable him to purchase a share of a ranch from De Vidas who is really Mendoza. The wedding breakfast becomes the means of the three husbands of Violet and Otto's two wives all turning up in a funny series of embarrassments. Mendoza is discovered to have forged a duplicate of the cheque and is disposed of. The lawyer and his daughter (an amateur law student) find a way of compromise, so that Gould and Violet are reunited, and Otto reconciled to his own wife.

The main success of the piece is due to the excellent comedy acting of Mr. Kennedy as Brinckerhoff. He plays the role of the retired cider merchant in an admirable vein of low comedy sustained throughout with a high degree of finish. Lawrence Gould was played by Frank Burbeck in an artistic but somewhat colorless manner. Particular praise is due to W. H. Thompson who, in the part of the Mexican blackleg Mendoza or De Vidas, depicted a strikingly novel sort of cool, cunning villain often seen among Spanish Americans, which is different and superior to conventional stage types. The Spanish waiter, Aurelio, was also a faithful study of a pronounced type by Dan Leeson, who blurred his role by using the Italian "Signor" instead of the Spanish "Senor."

Genevieve Lytton was bright and merry as Violet Mendoza in the first act, and satisfactory in the emotional parts of the second. The character is a versatile one, and she moulds it into excellent form. Dorothy Dorr as Ethel Sorrero was in complete contrast to Miss Lytton, portraying her part with a staid and maidenly discretion which was well entitled to the praise she received. Kate Oesterle was clever and piquante as the Spanish waiting-maid, and Louise Rial was efficient as Mrs. Wishton. Robert Hilliard as Allan Weeks was animated. Lelia Wolstan, a pretty debutante, acted Gladys, the lawyer's daughter, in a sprightly manner. Her acting was slightly marred by the nervous and awkward stage walk so usual with the inexperienced, but which disappears with practice. E. D. Tannehill as Dick Hertel, George F. De Vere as Wishton, and James H. Browne as Pedro were commendable.

The scenery representing the verandah of a Mexican hotel would have been beautiful but for some glaring defects of perspective drawing in the architecture. The second scene by Philip Goetcher was much admired. It represented the interior of a drawing-room of octagonal shape, with a transparent, domed ceiling. The walls are painted to represent carved ivory work with gold. Boudoirs and staircases are seen through the arches. The whole interior is in Persian style and of unusual but effective stage arrangement.

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A saturnalia of gunpowder and gore was inaugurated at the Windsor Theatre on Monday night, in a new melodrama—new to New York at least—written by Annie Lewis (Mrs. W. F. Johnson), entitled On the Frontier, sanguinarily pictured by James M. Hardie, Sarah Von Leer and a company of robustious Metamoras and Kit Carsons. We will not consume space by detailing the plot, which is not unlike similar lurid productions at present on the stage—very thin. It is simply one of treachery and heroism, without depth or coherence; but what there is is interrupted by variety introductions, headed by a cheeky Dutchman and a scarlet Irishman, whose performances were only amusing from their variance to all dramatic rules. The locality of the play is somewhere out West, but in what particular state or territory neither the players nor the programme informed us; but it must have been somewhere near a United States fort, for the boys in blue figured conspicuously throughout. The piece, of course, contained the renegade white in collusion with the warring Indians, in order to secure the hand of the "society" maiden who happened to be living near; the heroic Indian princess who defends her; the noble, manly guide, whose brave exploits inspire the love of the few girls in the neighborhood, and the fear and admiration of trappers, scouts and miners in general. Mr. Hardie, usually a careful actor, portrayed the lusty hero to the evident satisfaction of the gods; he fairly out-Kirbied Kirby in his speeches; but they brought down the house nevertheless. Miss Von Leer, as the blonde Indian princess, was as earnest as her lithe figure and unfamiliarity with fire arms would permit. Ed. Clifford's villain was the proverbial one, and he made as much out of the part as it would admit. The rest of the company seemed to be equal to the requirements of their parts, which, intellectually, were few. Those fond of blood and thunder, in its extreme sense, should not fail to see On the Frontier.

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There were more bad actors in front than on the stage at the Star Theatre Monday evening. Professionals that entered the house by means of free tickets given them by James Owen O'Connor, sat in the parquet and hooted and jeered that unfortunate man. Their portion of the night's exhibition was less creditable than the chief actor's.

Such episodes are painful and pitiful. The thoughtless see only their ridiculous side. But the judicious cannot help regretting incidents which convert the playhouse into a beargarden, and desecrate the stage.

There is extenuation and pity for the mania which leads its victim to scale the heights of dramatic absurdity—there is, perhaps, more tragedy than farce in the proceeding.

But there is no excuse for the cruel crowd that finds brutal sport in deriding an infirm fellow-creature and gloating over his grotesque extravagances.

The innate depravity of the human kind is often shown in large gatherings of people, particularly when some individual calamity is threatened. In the mass mankind is pitiless and vicious.

Doesn't the crowd watching a fire collectively hope that the conflagration will gain a victory over the battling firemen? Isn't there a wild exultation when the flames sweep up to heaven and destruction to other buildings seems certain? Isn't the same morbid feeling present in the audience that observes the trapeze-performer or the lion tamer, in the gang that curiously presses upon a wounded man in the street?

This was the dominant sentiment of the Monday night assemblage at the Star. Quite overlooking the sad side of O'Connor's exhibition of mental obliquity, the spectators yelled at him and impatiently waited for something altogether outrageous to happen.

THE MIRROR's plain duty, in a case where criticism would be mockery, is to pass the occasion by without further comment.

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The Grand Opera House was filled on Monday night, when Thatcher, Primrose and West's Minstrels were seen. There have been a few changes in the programme since the last appearance of this organization on the West-side. A number of new songs have been added, and the jokes and gags have been localized with topical allusions to metropolitan life. A fancy drill, styled the Fireman's Parade, arranged and captained by W. H. West, together with a skilfully executed archery club song-and-dance, were the new features of the second part. The burlesque, Black Secret, continues to be well received. Next week, J. C. Duff's Comic Opera company in Dorothy.

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The White Slave drew a large audience to the Third Avenue Theatre on Monday. The spectators were delighted by the many thrilling situations of this well known piece. The company is headed by Helen Rand as Eliza. She gave an excellent performance. R. J. Dillon played Clay Britton. The rest of the company were good. Next week, Chip o' the Old Block.

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Harbor Lights at the People's on Monday night drew a large house. The piece has become a favorite with the East-siders, who seemed well acquainted with its cast and plot, and applauded the principal characters at every opportunity. The cast remains the same as when the piece was last seen here, E. N Vanderfelt as David Kingsley receiving the lion's share of the applause. The scenery was good.

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She Stoops to conquer is the present bill at Wallack's. The School for Scandal goes on next Wednesday night. Business continues to be dull and dispiriting to all concerned.—That "perfectly lovely" production, as The Pearl of Pekin is billed at the Bijou, is doing fairly.—Monte Cristo, Jr., has been whipped into better shape at Dockstader's, and Corinne's audiences are accordingly pleased.—Dolores will be succeeded by Evangeline at Niblo's next Monday night.—The receipts of La Tosca at the Broadway are steadily large. There seems to be more in the piece to attract than public curiosity.—Clara Morris' engagement at the Fifth Avenue closes on Saturday. Next week Mr. James and Miss Wainwright will appear in Virginius.—Rosina Vokes begins her engagement at Daly's on Monday. Two of the three pieces in the bill, A Game of Cards and The Circus Rider, are new to New York.—Partners is a pronounced success at the Madison Square. The house is crowded nightly.—Yesterday, Wednesday matinees were begun at the Lyceum. The management states that these extra performances of The Wife are given to relieve the crowds that besiege the Saturday matinees. Henry Miller has resumed the part of Robert Gray.—Pete will shortly be succeeded by Lavender at the Park. The renewal of the latter piece is determined on in response to a general desire.—The Still Alarm's Third week at the Fourteenth Street Theatre began on Monday to S R. O.—Erminie approaches the 750th performance at the Casino.

The Musical Mirror.

As the season draws to a close, musical events multiply, like belated bills at the end of a congressional session. The National Opera plods on, languidly but undismayed, at the Academy. The Tannhauser of Wednesday was a mediocre performance. Eloi Sylva, as already noted, is forceful and effective only when the score allows full stress; in quieter passages both voice and execution are frequently rough, toneless and incorrect. As Tannhauser has a good deal of such medium work to do, the part, on the whole, does not get well done. Ludwig was as variable as usual, but sang some of his role of Wolfram with feeling and taste, and Bassett, in the musical tourney, gave his one air very nicely. Sophia Traubmann was a pretty and not unmelodic, but particularly icy Venus, and Attalie Claire looked very pretty perched on her rock, with straw hat and shepherd's pipe.

As to the Elizabeth of Bertha Pierson, it is a thankless and unpleasant office to insist on the palpable deficiencies of the singer. At the risk of tedious repetition it must continually be urged that no private or individual prejudice has or can have any share in the comment to be made on a matter of purely public function. In insisting that Mme. Pierson is glaringly unfit for the work assigned her, we do only the unwelcome duty of the faithful chronicler, bound to point out the details in which the management falls short of its fair responsibility toward the public. It was our distasteful office to do this last year with regard to a performer who, to all discreet hearers, made the audition of an opera a pain rather than a pleasure. When the management—to take things on a purely commercial basis—persists in offering such unsatisfactory material, it is only their own fault if they have to put up with public coldness and halt empty benches.

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The Faust of Thursday evening brought but slight improvement, if any. Gounod's superb score—the loveliest music of human passion ever composed—got but a pale and watery interpretation. Mephistopholes was handicapped by the fact that the singer has really a light baritone, while the music is largely in the bass staff. In the lower parts of the score, consequently, he was, to use a racing phrase, "not in it." His action, however, was graceful, spirited, and expressive. Barton McGuckin, presumably suffering from indisposition, was nearly inaudible. He got a chance, occasionally, for his one pure, high note; saving this, he might almost as well have been ought of the cast. Stoddard's Valentine was simple and manly in action, and well sung; the best vocalism, in fact, of the evening.

Amanda Fabris sang her role of Marguerite neatly and well, but with little vocal force or color, and in no respect stood out from the light squarelle background of the piece.

The ballet was fair, but by no means as gorgeous as the programme hinted. On the whole it went far to justify those critics who, holding that the ballet in a music-drama is an æsthetic impertinence, rejoice in its decline.

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The twelfth and last Thomas symphony concert, given at Steinway's on Tuesday, offered one or two odd contrasts and one disappointment, which may be viewed as pleasant or unpleasant, according to individual taste. The programme was, on the whole, of a notable severity. The two Bach numbers, the Toccata and the concerto in G major for string orchestra, are neither of them taking works, in the popular sense. They both require for their enjoyment a fair cultivation of musical taste, and both unfold their finer beauties mainly to amateurs or artists who have given time and thought to musical composition specifically. Both are informed with the fine dignity, breadth and essentially musical thought of the noble old composer, whom Mendelssohn, we know, was accustomed to call the father of orchestral composition, and whose careful study he enjoined on learners as a rhetorician would prescribe the perusal of Goldsmith or Addison.

Liszt's Faust Symphonie has admirers among that class of musical extremists who might be entitled the mythicizing critics—a class whom a great poet has described as prone to

> Catch a thing within a thing,
> See more in a truth than the truth's simple self;
> Confuse themselves. . . .
> Just the men to shriek
> From the gross weights, coarse scales and labels broad
> You offer their refinement.

To those simpler souls who prefer the gross weights of normal musical thought and poetic creation it will, with many of the author's orchestral compositions, appear a very tedious, affected, and inherently meaningless work. It illustrates more than almost any other his radical incapacity for getting hold of anything like a sound, musical thought or theme, or—having caught an evanescent whiff of such—of holding it for more than a few bars, and developing it to any symmetrical completion. To the average taste few things could be more exasperating than the composer's habit, when by chance he has stumbled on the brief hint of a melodic strain, of suddenly dropping it, and wandering off into a series of elementary scales, for instance, picked out by a solo 'cello or bassoon, with a priggish assumption of profound meaning which stirs a wholesome auditor with homicidal movings. We have on sundry occasions spoken the more decidedly and minutely of Liszt's works from our profound conviction that such compositions as the Faust and the Dante are essentially empty, false and affected, of a tendency so fatal that, carried out to its bitter end, it would wipe out all good, honest writing; Beethoven, and Mozart, and Schumann might be laid on the shelf, and our once genuine musical enjoyment would degenerate into a twopenny technical *precieuseté* and shallow hypocrisy.

The disappointment we have hinted was the substitution, at a late day, of Mme. Fursch-Madi for Joseffy. Music lovers were sorry, doubtless, to miss hearing the one, but delighted to seize an infrequent chance of listening to one of the noblest vocalists a kind fate has hitherto vouchsafed us. In the fine Beethoven air *Ah! perfido!* Mme. Fursch Madi found a variety of style of expression which set in clear light all the resources of her consummate art. It was sung with a sustained power, a delicate refinement of phrase and method, an exquisite discretion, taste and repose, which made the whole audition an æsthetic delight. It was applauded—coolly. It was far too good for the audience of the moment, and only a few of the riper old listeners knew that they were catching a sunset gleam of a noble art which, Astrea-like, is quitting a thankless earth for a more appreciative empyrean elsewhere. The subject is too weighty and interesting for our hasty treatment here and now. We shall revert to it on the first fitting occasion.

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The third and last Seidl concert, given at Chickering Hall on Friday, was, in popular interest and enthusiasm, not far behind the earlier ones of the series. Due allowance, of course, should be made for a certain natural subsidence in that tense curiosity which attended the first appearance, in conjunction, of Herr Kalisch and his bride.

The fine Beethoven Symphony No. 8 was given with a spirit which partook largely of the nervous intensity and personal characteristic of the leader. As deaf people read the spoken word on the lips of their interlocutor, so an auditor might almost infer the whole interpretation—orchestration, expression and all—from the simple view, *a tergo*, of Herr Seidl's streaming locks and agitated personality. Unfortunately this nervous and eager energy leads him at times to hurry the tempo beyond all allowable limits of individual choice. The allegretto of the second movement was taken so fast as to merge all its dainty grace in headlong hurry, the minuet lost something of its dignity, and the final allegro sounded as if conductor, orchestra, and all were in an agony to catch an out-of-town train.

Tschaikowsky's concerto for violin is a clever piece of showy technicality, and the first movement, played by Maud Powell, gave good opportunity for the display of a notably well-trained technique and a very fine and sonorous instrument. But girls as well as fiddlers are meant for something better than acrobatics and bravura brilliancy. They are both very human—not mechanical. The one should have a heart and soul for emotion for Wordsworth's "love, kisses, tears and smiles;" the other should wail and thrill, sob and sing, not merely twitter and jig and corruscate. Whether Miss Powell and her Amati (presageful word!) can do all this, we shall be happy to chronicle when we hear them.

Grieg's pianoforte concerto is a pleasing work, especially in the adagio and final allegro marcato, but it eminently needs a poetic and sympathetic interpreter. Mr. Alexander Lambert played it with a certain amount of superficial ease, and what sounded like brilliancy; but with a really rather crude technique and the slightest possible flavor of poetic expression.

And finally Haydn's "Bear" Symphony displayed very strikingly the fresh, clear simplicity and directness of thought and treatment so invariably characteristic of the fine old master. A critic of the morning journals, disappointed perhaps that the work was not composed in the key of Ursa major, complains that it hardly illustrates its title, and is not sufficiently pervaded with the harmonious principle of bear and for-bear. To our poor thinking, there is throughout a breadth and jollity, and, in the final allegro vivace, especially, a rough and humorous grotesqueness which is quite sufficiently ursine, and fairly warrants the name.

The four airs from Mozart's Entfuhrung aus dem Serail—an old-time opera heard, perhaps, for the first time in this country—were charmingly sung by Lilli Lehmann and Paul Kalisch. Mme. Lehmann's voice seems to have gained in force and clearness by her temporary respite from opera work, and her Romanze, from the role of Blonde, had a quaint, old-fashioned grace like the faint savor of pot-pourri which clings round an old China vase—one of our great-grandmother's heirlooms.

A quaint incident of the evening, not down on the bill, was the cool deliberation with which Mme. Lehmann, weary of long standing, proceeded to plant herself on the little conductor's dais, at the feet of Herr Seidl, to the dismay of her more conventional spouse and the amusement of every one else. The little episode had the effect, not only to set the whole audience *en joie*, but to suggest a possible tendency on the part of the petted prima donna, to *sit on* whatever comes in her way.

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The Giddy Gusher.

There's a royal joy in living these gallant days of Spring among growing things. The Broadway farmer thinks he gets the fruit of the earth when he sows wild oats, and it comes up wild thyme. But thank God for spots on old mother earth's breast that are not perforated by drainage sewers or pierced by gas pipes!

* * *

I have an affinity for dirt—a perfect craze to see things grow. The great mystery of the Spring never loses its fascination. There's nothing new about the Fall—it's the usual thing to fade, decay and die, but the beautiful, strange work of Springtime is each year a surprise and joy.

Only a week ago the long, slender willow boughs swished against my windows, sharp, dry and sapless as carriage whips. To-day they are like strings of beads, for, the buds are swelling in a million tiny, glistening drops close along the thread like stems, with the promised shade of Summer tight-folded in their little fists.

* * *

The high banks across the river that were a cold grey brown last week, are changing hourly. The palest hue of green struck out under the sun of Sunday and as the soaking rain fell Tuesday it deepened as you looked. 'Till now it glows like an emerald; there's a nice smell abroad of coming Summer, and altogether it's delightful.

* * *

All the birds and bugs up here are full of business. Such a twittering and moving round indicates that the Spring is an important season for the poorest thing that creeps or flies.

I've got a fat old spider on the piazza that is certainly putting up a boarding-house for Summer boarders. She has the most intricate web I ever beheld. It is partitioned off; it has a sub-cellar and basement, and a mysterious annex in the rear, into which she rushes and sits down for reflection every few minutes.

My dog Smut is a bone-burier, and my dog Schneider is a bone-hunter. Between the two a great deal of earth is turned over. Many happy ants' homes are destroyed, and many angle-worms become acquainted as the great work goes on. I watched Smut yesterday as he trotted off with an unusually succulent and remunerative rib of roast beef. He trotted from place to place; thrice he began the grave digging; thrice he concluded the site was unfavorable, and each time he paused. I saw Schneider's knowing nose poke round the corner of the house. Finally the last rites were begun, the bone was lowered and the earth packed down upon it. Smut looked round; there were Mr. Perkins and Schneider, both resurrectionists, sitting on their tails waiting a body-snatching opportunity.

* * *

Presently Smut uttered a cry and flew at the ground to get his bone again and fly to a safe place, but something had happened. He snorted and pranced and jumped about like mad. He flung his bone high and dry behind him and seemed as delighted as Captain Kydd. Behold, he had come on the family turtle that went into Winter quarters last Fall. Now, the turtle has been a resident of these parts many years—so has Smut—so has Scott, the big bull-dog. Schneider and Perkins, young and unafflicted by severed and re united friendships, collared the bone and departed. Smut headed for the kitchen looking like a feather duster in a hard wind. I went over and bade Pete, the turtle, welcome; he was caked with mud and rather rheumatic in his movements. So I got a dish of warm water and stirred him round in it with a stick till he was as supple as usual, when down the hill came Smut, with Scott, full of business.

He had told the news some way and brought Scott to see his old friend. An hour later, stretched in the sun on the piazza, lay the two dogs, and in the warmest place lay the turtle. They had evidently consulted together and concluded Pete needed thawing out in the sun after his long Winter's interment. Scott had brought him tenderly round in his mouth and laid him down as if he were an egg in the warmest spot. Don't tell me dogs don't talk. They do.

* * *

While I'm on the subject I'll give you another proof. Mr. Perkins' character for honesty is sadly impaired by the discovery that he steals the hens' eggs off the nests. Perkins hears a cackle; he understands it as well as you or I would. He meets that jubilant hen at the very hole in the coop as she comes away from the discharge of duty.

He's a great, big, raw-boned setter; but he beats the contortionists who get into champagne baskets. He wriggles through that little hole like a snake, and he returns with a stiff, set smile on his mouth and his cheek distended, as he carries his egg to a flat stone behind the barn. Here he disgorges it, gives it a light tap with his paw, breaks it, licks it up, and pokes the shell away, so the stone will be ready for the next. The shells of over fifty eggs were found there, and the scoundrel being watched was detected, tried and punished.

* * *

But Mr. Perkins is not easily daunted. He ate the heels of a brand new pair of boots the other night and was thrown out upon the piazza in the darkness to contemplate the enormity of his conduct. He looked in the window at me, and rapped impatiently at the door. "Go on, you beggar," I shouted; "you don't get in here to-night."

As I spoke there was a rush, a crash, and a pane of glass, three feet long and two feet broad, was scattered in a thousand pieces, while Mr. Perkins shook off several chunks and calmly jumped upon the sofa, his usual corner.

He wasn't scratched, but his nervous system suffered a shock as mine did, for we were both of us pretty shaky next day. And that he told the gang of his feat I am sure, for early next day Judy, Jim, Smut, Scott, Hannah Ann, Nelly, Nero and Schneider walked round the piazza, headed by Mr. Perkins, and inspected that broken window.

* * *

Yes, there's a lot of fun in the country in the Spring of the year. I met Mrs. Rosenfeld on the cars yesterday, rushing to her home in Yonkers. She's got a cow at the place—such an interesting and intelligent cow. She was anxious about that cow. The first day she had left it wholly alone, and how that cow had amused herself that long dreary day she couldn't tell, but she was afraid it had been miserable.

Now, that's what I think, and I like to have all the animals right round me. I took George Clarke's little Jerseys right into the kitchen to the horror of the family, and my landlord said to me the other day: "I draw the line somewhere, and I can't have that turkey in the dining-room. I found a chicken on the back of a chair in the parlor, and I know you have a hen up-stairs. I heard it cackle; but you shall not have turkeys walking round the house as if they owned it. You take your horse into the barroom and empty the sugar-bowls. You have got dogs all over the place, but that turkey gobbler, strutting in like a first-class boarder, is more than I can endure!

* * *

Thank fortune, the weather is getting so I can go sit with 'em outside—horse, dogs, hens, turkeys, mud turtle and all.

My walks about the place look very much like the exit of Noah from the Ark with a procession of animals in my wake. There's lots of comfort in the love they give me, and that love is valued by so many others. I must have had a hundred letters the last year from dog-lovers. Smut corresponds with lots of professional dogs and I have a gallery of pet dogs' pictures sent me by strangers who find my love for the noble darlings a bond between us.

* * *

The very fact that I have ground out this column is a proof that I can say something about dogs when I'm not able to say a word on any other subject.

The truth is The Gusher has a horrible cold. No one ever dies of a plain, straight, simple cold, so I bespeak no condolence. But, oh to have creeps walking over you, to have your head as big as a barrel, to feel as if stuffed with sawdust, to be utterly miserable, only able to sit and laugh at myself and ask friendly men to swear for me. It isn't dangerous, but it is awful, and that's the state of affairs with your GIDDY GUSHER.

The Amateur Stage.

PROFESSIONAL AMATEURS.

The cry for a real American drama has been answered from a quarter least expected. Tom Quick, the Avenger,; or, One Hundred for One, is the title of a drama lately produced at Port Jervis, N. Y., as remarkable for its originality and vigor as for the circumstances of its production. It was written by J. M. Allerton, one of the oldest members of the legal profession in the State, who is familiar with the traditions of the Delaware valley. The first production was given with the following cast: Tom Quick, Jr., H. B. Fullerton; Mushwing, a Delaware chief, J. M Allerton; Tom Quick, Sr and Piper a Tory, Counselor W Bennett; Major Winfield, Counselor W. H. Crane; Peter Gumaer, Judge Amos Van Etten; Parson, Dr. McKeeby; Deacon Westfall, Dr. Sol Van Etten; Pompey, a slave, William Taft; Maggie Quick, Kate Walsh; Jane Quick, Louise Hopkins. The star, H. B. Fullerton, is a young nephew of the Judge Fullerton, and shows much of the energy of character that has brought them to the front in the legal profession.

The play opens with the murder of Tom Quick, Sr., by the Indians, to whom always he had been a friend, and the oath of eternal vengeance taken by his son. The errand of death is faithfully followed, and the situations of his captivities, strategies and escapes are depicted with great vigor. A lighter thread of interest is interwoven in the story of Tom's niece, Maggie, who is surrounded by the toils of the secret Tory, Piper, from whom she is finally rescued by her lover, Major Winfield. Pomp, the negro slave, plays no small part in the development of the plot, and is the occasion of some stage business that is as original as amusing. Indian braves were of course needed, and were represented by stalwart six footers. Miss Walsh has a most charming presence, and was very effective as the heroine. The capture Tom makes of six Indians, who had surprised him by persuading them to assist him in splitting his last log and then driving the wedge *out* instead of *in*, and so pinning their hands in the stout hickory trunk; the escape of Tom on a subsequent occasion, when, loosening his thongs while his guard is overcome with fire-water, he burns the hut before the drunken red-men escape—are incidents of the play. Finally Mushwing himself, while boasting of the old man's murder, is surprised by Tom and slain. The life of vengeance ended, Tom Quick sees Maggie happily married, and goes to his rest as peacefully as could be hoped for one whose life had been devoted to the extirpation of the Indian race.

The play has been copyrighted, and will be given by the amateur cast in Middletown and Newburg, at least, before it is handed over to some enterprising manager.

SEVENTH REGIMENT AT THE METROPOLITAN OPERA HOUSE.

The performance of Katharine, a travesty on the Taming of the Shrew, by John Kendrick Bangs, given by Co I of the Seventh Regiment, at the Metropolitan Opera House, on Thursday evening last, was attended by a crowded and enthusiastic audience, who liberally applauded the many excellent literary points of the piece, as well as the clever acting displayed in its performance. Mr. Bangs' work is extremely bright, and follows very closely in outline the original. It abounds in quaint sayings and quips, the use of localisms being particularly well handled. The call before the curtain that Mr Bangs received at the fall of the curtain was certainly well deserved. The play was given with the following cast: Petrucio, Francis G. Sandon; Baptista, George M. Boynton; Lucentio, William D. Preston; Tranio, W. P. Clagett; Hortensio, J. W. Wood, Jr.; Grenio, W. A Denison; Grunio, J. Wray Cleveland; Biondello and Milliner, Henry Paret; Laura, H. W. Banks, Jr; Bianca, Samuel W. Sterrett; Katharine, Edward Fales Coward.

Mr. Landon spoke his lines in a way which denoted study and earnest work, and Mr. Boynton in the character of Baptista was efficient; but Mr. Sterrett as Bianca made sad havoc with her (his) lines. His songs were rendered with good effect. Mr Cleveland as Grumio overacted painfully, and made his only hit when forgetting his part. Lastly, Edward Fales Coward as Katharine evoked the first laughter of the evening. The choruses were excellent; especially the cooks—ten of them—in regulation uniform—and led by C. S. Martin; they were encored until their legs ached. The stage management was under the supervision of Francis Wilson, of the Casino and in many places showed his careful training and excellent stage business. Altogether the entertainment was a decided success.

COLUMBIA COLLEGE DRAMATIC CLUB.

Captain Kidd, or A Peerless Peeress and an Haughty Pirate, an original burlesque on early New York society, was given by the Columbia College Dramatic Club last Friday evening at the Berkeley Lyceum, and it proved in every way by far the best thing this club has ever given. The play was written especially for the club by one of its members. The pretty little theatre was packed to the doors. Mr. O'Sullivan as Farmer Cauliflower opened the play with a song. Those who deserve par icular mention were: Mr. Morrell, as Solomon; his imitation of Francis Wilson was excellent. Mr. Coward, as Billy, was, as usual, most efficient and it would be hardly fair to compare him with the other members of the cast. Mr Warren, as the villain of the piece, was awfully wicked. Richard was played with ease by Mr. Morrison, his songs and dancing being especially good. Mr Sands as the high and mighty Duke, carried his character throughout with dignity. But the sweetest looking girl who ever trod the amateur stage was Katrina or otherwise Thomas Kelly. How many mothers in the audience wished their daughters only half as pretty and graceful! The ballet in the last act was excellent, and bouquet upon bouquet was bestowed upon this lovely maiden. It was without doubt the hit of the evening. Mr. Buckley gave a creditable sketch as Van Beekman, and in fact every one did well The officers of the club for the season 1888 are: President, Robert C. Sands; Vice-President, Edward Fales Coward; Secretary, Frank C. Warren; Treasurer, Samuel Sloan, Jr., Manager, Robert L. Morrell.

THE BOOTH.

The Booth gave a magnificent production of Confusion on Tuesday evening, April 3 at the Athenæum, and it is only just to say that the telling points of the comedy were never brought out better. W. F. Wells gave an excellent portrayal of Mortimer Mumpleford; Lizzie Wallace as Rose acquitted herself well; W J McCahill and Annie Smith kept the audience in a roar; T. F. Young and Lillie Dillon played their parts very cleverly, and J. T. Relyal and Grace Lawrence did their share of work in a creditable manner, while J. F. Miniter and Enid Van Riper were very acceptable. The stage settings were remarkably fine, and were in keeping with all the requirements of the piece.

CAMILLE.

Those who attended the performance of Camille on the 6th, given by Ada Austin, have no reason to regret, for a better production of that dreary old composition could not be desired. M J. Rorke managed the stage well. Miss Austin gave a remarkably finished performance of Camille. Her voice is well adapted to the part, while her presence is very pleasing though not brilliant. Thomas F Hayden gave a vigorous portrayal of Armand Duval, and W. F. Well's fair performance of De Varville was all that could be desired, while the Gaston of Albert Meafoy was remarked for its distinctness. T. F Young, E S. Smith and E Van Riper performed their respective parts commendably. Mamie Sloat did the part of Prudence well. Pauline Schneider did Nanine in artistic manner. Lizzie Wallace and Edith Ellwood were all that could be desired. There were a number of professional people in the audience.

SECOND HONEYMOON.

There was a very pretty and commendable performance of Our Second Honeymoon, given at the Everett Assembly Rooms, on Thursday, April 5, for the benefit of Olive Branch Lodge No. 19. The cast was the same as presented the piece in the Athenæum some time since, at which time the merits of the piece were treated at length in these columns. It is only necessary to say that the last performance of the piece was worthy of approbation.

ST. PAUL'S LYCEUM.

The Lyceum produced the Confederate Spy at the Athenæum on Wednesday and Thursday evenings, April 4 and 5 The drama itself is unworthy of mention; further than that, it is a conglomerate mixture of patriotic paragraphs, very pretty in national sentiment, but not the material to build a play upon. The people in the cast labored earnestly, and their efforts were praiseworthy, although they were badly coached.

Gossip of the Town.

Frederick de Belleville, whose picture is given above, is an actor of prominence. He has played some of the most important characters in the dramatic range, and has won much praise for his commendable work. At present he is playing Jack Yeulett in Hoodman Blind.

Helene Hastreiter sailed for Europe last week.

Matteawan, N. Y., has played only one cheap attraction this season.

Local actors have made their appearance on Broadway in new Spring suits.

J. B. Mason, of Nat Goodwin's company, is ill with lumbago at his home in Boston.

Lotta says her net receipts this season are $95 000. How figures do get mixed sometimes!

Louise Pomeroy, from all accounts, is doing a remarkably good business throughout the country.

Fanny Davenport will begin her engagement at the Baldwin, San Francisco, in La Tosca on May 28.

The receipts of the Booth-Barrett engagement (three performances) at Salt Lake were over $7 000.

The Albany Lodge of Elks hold their benefit at Jacobs and Proctor's Museum in that city next Thursday.

Harry Kernell and James Reilly will appear at Tony Pastor's Theatre next week in Two Fine Ducks.

E. J. Buckley seceded from the Booth-Barrett company at Sacramento, and returned to San Francisco.

Verner Clarges will end his season with Clara Morris, and will be open to a good rotund engagement.

Sam Devere, the banjoist, is again going to tempt fate as a dramatic star (!), and will start out in the Summer.

Carrie Turner will resume her part in Paul Kauvar April 16, Viola Allen taking her place in Held by the Enemy.

The mother of Frank M. Burbeck, of A Possible Case company, died in Massachusetts, last Wednesday.

Coward Conscience will be presented at an author's matinee at the Madison Square Theatre on the 26th inst.

It is said that the Broadway Theatre next season will be devoted to plays that have been successes abroad.

Harry Brown's various "make-ups" as Nortier, in Monte Cristo, Jr., are as unique and funny as his acting is clever.

The special Wednesday matinees at the Lyceum Theatre, which began yesterday, will be continued for a month only.

Ullie Akerstrom opens at the Boston Theatre June 4, in her new play, Annette, the Dancing Girl, for a Summer run.

A Possible Case was produced at the Theatre Royal, Stratford, England, on the 26th ult. by Helen Barry for copyright purposes.

William R Ranous, of the Margaret Mather company, is gaining enviable notice for his varied personations in her repertoire.

Charles Overton, lately with the Jim the Penman company, has returned to the city. His part is being played by Miller Kent.

John Halligan, the MIRROR correspondent at Huntsville, Texas, will do the advance work for George Townsend next season.

Andrew A. McCormick, business manager of the Broadway Theatre, was presented on Saturday night with a diamond scarf pin.

Rehearsals of Lavender have commenced, and it will be put on at Harrigan's Park Theatre for the last two weeks of the season.

Salsbury's (or, rather, John Webster's) Troubadours will commence their Summer campaign in San Francisco on the 30th inst.

The South Broad Street Theatre, Philadelphia, was sold last week for $141 000. Several managers are figuring for the lesseeship.

Georgie Dickson, late of Robson and Crane's and the White Slave companies, is in the city, and open to engagements for character parts.

Dockstader, Shepard and Graus are reported to have signed a contract to tour through California for a season of eighteen months.

Frank M. Stanley, the English comedian, goes with Charles Gardiner to play the part of Seth Harper in Owen Moore's musical drama of Genevieve.

Murray and Murphy will close their present season, which they claim has proved the best they have ever had, at Pittsburg, about the middle of May.

Mrs. McKee Rankin will shelve the Golden Giant Mine, and has already disbanded her company. The Mine did not "pan out" as a financial success.

During the run of A Great Wrong at the Windsor Theatre, Holy Week, the sign S R O. was twice displayed, and at every performance the house was filled.

Bolossy Kiraly has bought the house at 38 West Washington Square. On May 1 he will begin alterations, and fit up three offices for the service of his enterprises.

Louis Ballenberg, formerly associated with R. E. J. Miles in the management of Pike's Opera House, Cincinnati, will officiate as musical director of the centennial in that city.

Marie Hartley, lately with the Julia Marlowe company, has returned to the city. She has received many complimentary encomiums for her clever work from the provincial press.

Elmer Grandin, at the Morton House, is booking time for the new sensational melodrama, Shadowed Lives He states that he is surrounding himself with a strong company.

Horace Vinton asserts with some vehemence that he never obtained an engagement through a dramatic agency since he has been in the business—which is no argument in favor of those institutions.

Guy Flick, a wealthy young man of Cleveland, is negotiating to star Gracie Emmett, the well-known soubrette, next season. Miss Emmett has been the life of the Beacon Lights company this season.

Miss M. Morton has written a new play entitled Helene, which is to have a trial at the Fifth Avenue Theatre on the 30th inst. Minnie Seligman, of the Madison Square, will originate the title role.

There are all sorts and styles of advertising. The latest is from Clara Morris' manager, who, it is said, has invited seven hundred clergymen to attend the performances of Renee in order to judge of its morality!

The completion of the Panhandle route has a significance for traveling theatrical companies. A troupe can now close a Texas engagement on a Saturday night, and open a Colorado season the following Monday.

The "Manhattan March" has just been composed by Eugene Lewis and dedicated to Rudolph Aronson, of the Casino. It is now in the hands of the publisher, and when issued will be scored for the orchestra.

Emelie Edwards, for the past two seasons with Kate Claxton, has been engaged to originate the part of Ada, in Louise Paullin's new musical comedy, to be produced at the Walnut Street Theatre, Philadelphia, early in May.

There seems to be some doubt as to the Twenty-third street tabernacle being turned into a theatre; yet the rumor is current that F. F. Proctor will ultimately have the premises and convert it into a cheap combination house.

A prominent clergyman in San Francisco, who saw Booth and Barrett in Shylock, was so impressed with the performance that he arose from his seat in the orchestra and exclaimed: "God bless the two greatest men living!"

The Gaiety Burlesque company, which left England for Australia some two weeks ago, is to remain in the antipodes until the middle of June, when it returns by way of San Francisco to New York, opening in this city on Nov. 12, and playing here seven weeks.

Jeffreys Lewis, whose season came to such an ignoble end at the Windsor Theatre in this city a few months ago, has returned to her old stamping ground, San Francisco. It is not unlikely that she and E. J. Buckley will join forces in starring ventures on the coast.

A. M. Palmer will produce the London Princess's Theatre success, The Mystery of a Hansom Cab, at a Williamsburg theatre, on the week of April 16, Clara Morris having relinquished the date. Harry Lee and Sydney Armstrong will appear in the principal roles.

Several parties are playing Fun in a Boarding School without authority, and Howe and Hummel, who represent Jennie Kimball, the proprietor, warn managers and others against producing or allowing it to be produced John E. Ince has the sole right to play the skit in New England.

Ed. H. Van Veghten, whose starring season was summarily ended by illness, is still confined to his room, at No. 205 West Thirty-eighth street, his physician refusing to allow him to play for a while yet. He hopes, however, to be able to be in harness again some time next month.

T. H. Winnett will introduce a novelty in his play of The New Passion Slave next season, in addition to those already in the piece. In the third act one scene will dissolve in full view of the audience, and another takes its place, without a piece of scenery being touched. Dissolving canvas and boards will certainly be a diversity in stage effects.

A benefit for the Actors' Fund takes place at the Philadelphia Academy of Music this (Thursday) afternoon. The National Opera company, the Ideals, the Casino company, Duff's Opera company, a section of the Madison Square company, Hoodman Blind, the Tin Soldier, and other attractions figure in the bill. Henry C. Jarrett has been in Philadelphia working up the benefit.

R. A. Roberts, formerly leading man with Boucicault, opens in Cleveland on April 16 in the new play—new on this side of the water—Good News. He will assume an Irish character, Tim O'Hara. The season will last six or eight weeks. His business representative is W. H. Brown—with Tom Webber as manager. They are now engaging the best available talent to support Mr. Roberts.

A correspondent writing to THE MIRROR from San Francisco says: "Some of the swell people occupied seats in the gallery during the recent Booth-Barrett engagement. The gallery boys didn't mince matters, but persistently yelled, 'Take off that hat!' Result—hat off" This suggests the idea of giving a few gallery boys seats in the dress circles of our theaters occasionally, as a happy solution of the old-time puzzle.

Julia Marlowe has a number of managers after her for next season, among whom are E. D. Price, Ariel Barney and E. G Stone. The report that Barney had secured her is without foundation. The company's recent tour closed without profit, though Miss Marlowe made a most favorable impression. Speculative managers see money in her—hence the scramble for her services. In all probability Miss Marlowe's manager will be selected by Colonel Miles and Harry D. Bristol, who are equal owners in the attraction.

H. B. Lonsdale will probably sail for London next week, to represent H. C. Miner in the English metropolis, and to act as the latter's European agent in the production already of plays which Mr. Miner owns, and to be on the lookout for plays which it might be desirable for Mr. Miner to secure. Mr. Lonsdale is now acting as business manager of the Mystery of a Hansom Cab company. His place with that organization will be filled by Ben Tuthill, who has just closed season with The Golden Giant.

PROVINCIAL.

BOSTON.

Daniel Bandmann, an actor whose eccentricities are as marked as his talent, opened to a good house at the Boston, Monday evening, in his own version of Dr. Jekyll and Mr. Hyde. The two dramatizations of Mr. Stevenson's story—that by Mr. Mansfield, which was presented at the Globe a month ago, and Mr. Bandmann's—are, of course, very much alike; the difference lies only in the incidentals. The plot is the same, the dual character of Jekyll-Hyde is the same, and in both the change, or transformation, is made the grand feature of the piece. Mr. Stevenson drew the double portrait so clearly and definitely in the story that there was no opportunity given for tampering with it or altering it for stage purposes. Mr. Mansfield had the advantage of the first presentation of the character, while Mr. Bandmann was obliged, in dealing with the same points and situations, to inve t new business and new treatment to save himself from the charge of imitation. There is no question but that Mr. Bandmann's conception and acting of the part shows originality and strength. In some places he rose above Mr. Mansfield's presentation of the part, and won at times hearty applause. His co. is hardly as strong as it should be to insure a perfectly satisfactory performance.

The Dark Secret is announced for two more weeks' performance at the Globe.

The Gillette co. remains one week longer at the Park with Held by the Enemy, and will then give way to Natural Gas.

The Bells of Haslemere ring for the last time at the Museum on Saturday afternoon, the evening of that day being devoted to the benefit of George W. Wilson, when The Cricket on the Hearth and Blackeyed Susan will be presented.

Modjeska's engagement at the Hollis Street Theatre closed on Saturday night to a tremendous house. During most of the week the crush drove the orchestra out of their seats to a position under the stage. This week Augustine Daly's co. holds the stage with The Railroad of Love. The prospects are for crowded houses.

At the Grand Opera, Beacon Lights, a new play to Boston, is drawing good audiences. It is a melodrama, full of dramatic situations and effects, and the co., as a whole, is an excellent one.

Edmund Collier opened at the Howard Athenæum Monday evening in Virginius. Mr. Collier has many strong points as a tragedian, and had the benefit of thorough training under John McCullough. Next week Tony Pastor comes to the Howard with his specialty co.

The attraction at the Windsor this week is Little Nugget, with Josie Sisson as the L. N. Eliot Ashton follows next week with The Black Flag.

Items: During the past week Managers Abbey and Schoeffel have been in consultation in this city concerning the proposed new theatre, and the report is that the project will be rapidly pushed.—The new star at the Grand Opera House will be Minnie Maddern.—Rider Haggard's Dawn is to be put on the Hollis Street Theatre stage in May. The part of Devil Carisfoot is to be taken by S. E. Springer, of the Modjeska co.—James B. Mackie, Jr., has signed with Manager McDonough for the leading part in Siberia next season.—Since my last letter changes have been announced in the Museum co. for next season. J. B. Mason is coming back, and so is Miriam O'Leary. C. Leslie Allen, the father of the new leading lady, Viola Allen, and a veteran actor, will join the co., and so, too, Agnes O'Leary, now with Booth and Barrett. The place made vacant by the death of Mrs. Vincent will be filled by Fannie Addison (Mrs. H. M. Pitt).—Another lawn performance at Manchester-by-the-Sea, under the management of J. B. Schoeffel, is already talked of and the play selected. It is to be A Midsummer Night's Dream, and the production is set down for July 25 or thereabouts.—The Grand Opera House will have its first opera on the days of April 30, May 1 and 2, when Othello will be produced under the management of Signor Campanini.

PHILADELPHIA.

The business of the past week was satisfactory and that is about the best that can be said of it.

At the Arch Street Theatre Charles S. Gayler's new melodrama, *Lights and Shadows*, was presented. As this was almost the first production, and certainly the first with specially-prepared scenery and effects, it attracted much attention. The popular and critical verdict both pronounced it an undoubted success. I will not consume space by giving the plot in detail, but will only mention that the interest of the play depends upon a brother's efforts to find his sister, who in her youth had been stolen by a wicked and revengeful woman. He finds her, but she is again stolen from him, and his final endeavors to rescue her from the gang of scoundrels into whose hands she has fallen, causes him to commit a robbery, and places him in a very compromising position, from which, however, he is happily and honorably extricated, and as usual villainy is defeated. It is, as the name implies, a play of strong contrasts, in which the refinement of high life and the coarseness of the low are well portrayed, and in which also the always interesting theme of a double life is well handled. The action of the first two acts is somewhat slow, but can be, and doubtless will be, soon made brisker, but the third act fairly arouses the enthusiasm of the audience, and is fraught with almost painful interest. In this third act the hero again finds his sister, who is confined in a underground den, in the power of the vengeful woman and her brutal accomplices. Violence and indignity are heaped upon the unfortunate girl, and her brother, confronted by three armed and desperate ruffians, is powerless to aid her. The den is supposed to be located near to the Brooklyn Bridge, and the brother is finally chained to the wall and left alone with his sister, while the water from the rapidly rising river pours into the subterranean trap. He is rescued by the evil genius of the play, and the sister's honor and life pledged to him on the condition that he shall aid in a robbery. He consents, and the robbery is consummated by him in the next act, in the steel-room of a wealthy ex-judge, whose daughter is beloved by the hero. The final act is full of genuine surprises. The hero affords a perfectly satisfactory explanation of his questionable conduct; he is instrumental in bringing the wicked gang to justice; his love is rewarded; his sister's happiness assured, and the act closes with a suggestion of wedding bells and wedded bliss. The play contains only that measure of improbability common to all melodramas, and shows many departures from conventional lines. The characters are clearly and sharply drawn, occasion is afforded for handsome costuming, and the settings are of unusual beauty and effectiveness. The revolving scene and other mechanical effects are well conceived and constructed. As the play has in itself sufficient merit, independent of the co., I will only say that it was well performed, and that May Newman, as the persecuted and wronged maiden, easily carried off the honors. I consider that the play has great draught, and predict that it will prove a strong attraction and a consequent money-winner. This week, A Tin Soldier; 16, George C. Boniface in The Streets of New York.

At the Walnut Street Theatre the Duff Opera co. presented Alfred Cellier's opera Dorothy to fair business. Musically considered the opera is worthy of mild commendation, and if Mr. Stephenson had contributed either a better or more original book, the opera would be entitled to a very respectable rank. As it is, the work, as a whole, while not great, is enjoyable, and if it does not afford the highest pleasure it is nevertheless entertaining. The co. is very satisfactory, especially the male members. The choruses, which, by the way, contain the best music of the opera, are remarkably well rendered. The scenery is decidedly pretty. Of course, a great deal of interest centres in the comedy of Harry Paulton. The first impressions he produces are, I think, rather unfavorable, but he steadily gains favor, and finally wins one's appreciation and judgment by remarkably straight and legitimate methods. It is this rare character of legitimacy, to which we are but little used, that makes us feel coolly towards him at first, but finally we are willing to admit that we are more than satisfied and that he is genuinely funny. This week Dorothy remains with us, and Lillian Russell who has been relieved of her throat trouble, returns to the cast.

The Henrietta, which was in its second and last week at the Chestnut Street Theatre, continued to crowd the house. Mr. Robson, owing to indisposition (?), did not appear during the latter part of the week. The New York Casino co. follows, and will remain several weeks, producing in turn Madelon and The Marquis.

Madame Janauschek paid a possible farewell visit to the Chestnut Street Opera House last week, but played to much lighter business than usual. The cause may be found in the fact that she presented during almost the entire week that unpleasant and absurdly-adapted play, Meg Merrilies. She devoted only one evening to Mary Stuart and a matinee to Mother and Son. This week J. K. Emmet; Augustin Daly's co. 16.

James H. Wallick in The Bandit King drew crowds to the National Theatre and succeeded in arousing much enthusiasm. This week Dan'l Sully in Daddy Nolan; Frank I. Frayne in Mardo 16.

Tony Pastor and his excellent co. played to good business at the South Broad Street Theatre. Of course he misses the large seating capacity of the late Central Theatre, but apart from that he had no reason to complain. This week the No. 1 Howard Athenæum co.; Hyde's Specialty co. 16.

James A. Herne in Hearts of Oak played to good business at Forepaugh's Theatre. This week Nip and Tuck; W. J. Thompson in For a Life 16.

At the Lyceum Theatre Florence J. Bindley in Dot; or, The Avenger's Oath, played to fair business. This week, Tony Denier's Humpty Dumpty; Lost in London 16.

On the Rio Grande drew well at the Continental Theatre. This week, The Silver King. The Kindergarden 16.

At Carncross' Opera House business was very good. A seasonable burlesque entitled Our High License Court made a decided hit.

Items: The New North Broad Street Opera House will be opened this week by the National Opera co.—On Thursday night last the house was shown to a number of invited guests. It is certainly an immense place and very handsome. William S. Moore has been selected as manager.—The Boston Ideal Opera co. will appear at the Academy of Music this week under the lesseeship of George C. Brotherton. Thus doth the house hope to be avenged upon the National Opera co. and its new uptown rival.—The South Broad Street Theatre was sold last week for the sum of $141,000. A real estate agent named Fox was the purchaser, but his principal is not known. I hear that it is likely to remain in the field as a place of amusement, and rumor states that Harry Kennedy has been figuring on it.—Thursday afternoon next, at the Academy of Music, a benefit performance will be given in aid of the Actors' Fund.

LATER: The new Grand Opera House opened tonight (9) with a performance of Tannehauser by the National Opera co. The house was crowded to overflowing. Charles Emory Smith, of the *Press*, delivered an interesting dedicatory address. The acoustic properties of the house were found to be excellent. The opera was well rendered, and the choruses and ensembles were enthusiastically encored.

The Boston Ideals appeared at the Academy of Music in The Daughter of the Regiment. The attendance was small and the audience at first apathetic, but De Lussan soon captured her hearers, and won many recalls.

The New York Casino co. opened at the Chestnut Street Theatre in Madelon to a good house and met with a cordial reception.

Lillian Russell made her first appearance in the cast of Dorothy at the Walnut Street Theatre. She was warmly welcomed.

SAN FRANCISCO.

APRIL 3.

The past week was an unusually dull one for the theatres. Annie Pixley has done fairly well at the Baldwin with The Deacon's Daughter, which she continues another week, to be followed the third and last by M'liss and The Charity Girl.

A Run of Luck at the California has not been the success it should—another evidence of the difference in taste of the San Francisco and New York audiences. This is its last week as the co. disbands next. Frederick Warde and Mrs. Langtry will fill engagements at the California instead of the Baldwin.

The Grismers, with The Field of Honor at the Alcazar, have played to good business.

At the Bush, Duncan B. Harrison's military comedy-drama of The Paymaster has been played all week. Hallen and Hart's great specialty co. opened to crowded house last night and will do as large a business as last season.

The Tivoli still continues to attract large numbers of patrons with Patience—pretty Belle Thorne being so well suited to the title role in every respect. Benvenuta, adapted from the French by Colonel Millikin, follows.

After Mrs. Brown Potter's engagement at the Baldwin, which follows Annie Pixley, the theatre will be closed for repairs and renovation. It will be reopened May 28 by Fanny Davenport in La Tosca.

At the Orpheum The Old Guard, which opened the new opera season there has had a splendid two weeks' run. Monday night Caibulka's opera, Amorita, was presented to a delighted audience.

Items: Cupid's Pranks, Mr. Livingston's musical comedy, under the management of E. Schutz, will be produced in Santa Rosa April 30.—Sol Smith Russell comes to the Coast in the Spring.—Arthur Branscombe, late of the Grismer co., has gone to England.—The Bush management has secured the Grand Opera House for the Summer.—Mme. Genee is delighted with her success here among her German friends, and promises them three more performances of her clever self and co.—Rose Wood starts on a starring tour in September, under E. J. Holden's management.—The City of the Angels is very much delighted over the scheme of its new theatre, which, it claims, is to be the most beautiful and elegant on the Coast. The lessee and manager is said to be Frank H. Gassaway or "Derick Dodd," the author of "Battery B."—George Y. Bromley delivers his lecture on China in the interior, under Marcus Henry's management.—Jeannie Winston, who arrived Saturday from the South, left for Baltimore Sunday.—Denman Thompson is one of the Baldwin attractions this Summer.—Annie Adams, with her daughter Maud, go East as members of the Harrison-Rogers co.—The Veteran Guards were presented with a handsome silk flag by Osbourne and Stockwell at the Alcazar Friday night.

ST. LOUIS.

The annual benefit of the local lodge of Elks took place last Thursday afternoon at the Grand and was a success both financially and artistically. John W. Norton and his able assistant, Martin Hayden, prepared the programme that required five hours' time before the final curtain was rung down. The orchestra of the Olympic and Grand, under the direction of Brother Vogel, rendered an operatic overture, then followed Tobin's Comedy of the Honeymoon. John W. Norton made his reappearance on the local stage as Duke Aranza, and was warmly received. Emma Stockman Norton as Juliana proved to her admirers that she still possessed dramatic fire. Gus Thomas was good as Rolando. Martin Hayden was fine as Count Montalban. William G. Beach proved himself a fine comedian, playing Jacques. Georgie Davids, who appeared as Volante, made her debut on the stage, and impressed old theatre-goers and the local critics with her dramatic power in such a degree that her advancement was predicted on all sides. Zamora fell to the lot of Lisle Colby, and could not have been better cast, as she played it well. Mrs. D. P. Bowers and William G. Beach appeared in Old Love Letters, and was one of the rare bits that were heartily enjoyed. The balance of the programme was furnished by the Carleton Opera co., Frederick Warde and co., Tourists co., Little Puck co. and Keep it Dark co. The theatre was handsomely decorated, and the benefit was the most successful ever given.

Carleton Opera co. had good business last week at the Olympic, where they produced Erminie. Carleton was in excellent voice, and sang the score of Ravennes in correct time. Charles H. Drew was funny as Cadeaux. Alice Vincent made a handsome Erminie, and Fanny Rice was piquant as Javotte. At the Wednesday matinee J. K. Murray sang Ravennes and deserves mention for his creditable work. Heinrich Conried Star Comedy co. this week, Robert Mantell next.

Frederick Warde received better treatment than he received from the patrons of the Grand last week. He gave his strongest plays in his repertoire to only fair business. Mr. Warde is fast improving, and steadily climbing the ladder of fame. Brutus, Galba, Virginius, Gaston Cadol and Richard the Third gave him splendid opportunities that he availed himself of. Clarence Handyside rendered him efficient support. Thomas E. Garrick, who takes the heavies, is a St. Louis boy, and was warmly congratulated on the advancement he has made. On Saturday night T. E. Garrick played Richmond to Warde's Richard the Third, and he rendered the character with a great amount of force and dramatic fire. Bunch of Keys this week; Hole in the Ground next.

At the People's The Tourists have had a fair journey in a P. P. C., and made the trip without accident. P. H. Clarke and Charles Kirke assumed several characters, and all were neatly done. Agnes Earle as Miss Baby was good, and Libbie McCarthy, a St. Louis girl, gave a song-and-dance to encores. This week Edwin Thorne in The Ticket-of-Leave Man.

Little Puck paid us a second visit last week, this time coming to Pope's, and doing a good business. The cast is the same as when here in the early part of the season. Frank Daniels, Bessie Sanson, Millie Deaves, Emma Elsinor and Jennie Stetson were cordially welcomed. This week Edwin Mayo.

Keep It Dark "got there" in good style last week at the Standard. Liver Pad Bryant is as funny as ever, and his eccentric dance catches the house. James Bevins, as the magician, was good. W. W. Black was an ideal masher of the old school; Lizzie Richmond as Clementina Delancy proved herself an attraction, and in good voice; Julia Wilson was cute as Bundles, and was warmly welcomed. Reilly and Wood this week; Black Thorn next.

Tags: Henry Dismont, whose stage nom de plume is Martin Hayden, received a vote of thanks from the Elks for his energetic and hard work in connection with the benefit.—Martin Hayden will probably take the road next season.—Barton Key was here, and attended the Elks' entertainment.—W. H. Smith is doing the booking for the Ninth Street Theatre, Kansas City, besides managing the Standard.—Gus Bathner is merrily jingling his Bunch of Keys in anticipation of the business his hotel will do next week.—J. E. Fries received the first programme struck off on blue satin of the Elks' benefit, and placed it in his window alongside of the souvenir of the Tony Hart benefit sent to him by "Aunt Louisa."

CHICAGO.

The McCaull Opera co. began the Spring season at the Opera House with The Begum, and there was excellent patronage all the week. Boccaccio this week.

Emma Abbott found her exposition of opera immensely popular, and the Grand has been crowded at every performance. The Mikado drew the largest house. This week, Robert Mantell in Monbars.

Rosina Vokes and her superb comedy co. were welcomed back to Hooley's with pleasure, and there have been few empty seats. There is nothing in the dramatic field of this country in the way of pure comedy that can compare with this organization, and Rosina Vokes is easily the most finished and bright of the English-speaking comediennes. Three one-act plays have been presented, and the same order of entertainment will prevail the present week. Nat Goodwin 15.

A Run of Luck is holding its own at McVickers', and will be continued for two weeks yet. The audiences are gradually increasing.

Conried's German co. had a poor week at the Columbia. This week, the French Opera co. is a round of opera. The season is for two weeks.

Gus Williams had a week of excellent business at the People's. This week, Jennie Yeamans. Effie Ellsler 16, her only appearance in Chicago this season.

Louis James and Marie Wainwright were very popular at the Haymarket, and the stars have reason to feel gratified. Mr. James' Othello was accorded great praise. This week Frankie Kemble in Sybil. Evans and Hoey 16.

J. J. Sullivan in Blackthorn proved to be an Irish comedian of some power, and drew good audiences to the Academy. This week On the Trail; or, Daniel Boone.

Phosa McAllister in Taken From Life had a fair week at the Windsor. This week Lizzie Evans in Our Angel.

Jennie Calef in An American Princess is at the Standard this week.

The Rajah drew very well at the Criterion, and Will McConnell made a capable impression as the Rajah. He will come back to a more central theatre when easier in the part.

The Columbia Theatre has been turned over entirely to the management of W. H. Morton, who has selected F. L. Perley as his assistant. The interior is to be entirely rebuilt this Summer, and Mr. Morton will make a bid for the old patronage and attractions of the house.

Manager Hooley has booked Steele Mackaye's Paul Kauvar for his house at an early date.

CINCINNATI.

Next to Excelsior, as presented by the Kiralfys at Heuck's two seasons ago, Mazulm, which formed the attraction at same house for week ending 7 proved by all odds the most magnificent spectacle Cincinnati has witnessed in years. This week Louis James and Marie Wainwright, followed 13 by Arabian Nights.

Hoyt's trashy farce, A Bunch of Keys, has to all intents lost cast in this city, judging from the slim attendance accorded its production the past week at the Grand. The public failed to enthuse, and the week's business was as a sequence probably the worst of the season. This week, Natural Gas followed 16 by Thomas W. Keene.

Davy Crockett, with E. F. Mayo in the title role, was the week's attraction at Havlin's, with good results financially. The junior Mayo is a clever, painstaking artist but his portrayal of the part suffers by contrast with his father's. The support was only fair. This week, Lost in New York.

Reilly and Wood's Specialty co. past week at the People's—an ordinary vaudeville programme. This week, Gus Hill's World of Novelties followed 15 by the Night Owls.

Despite its antediluvian surroundings Uncle Tom's Cabin at Harris' past week was liberally patronized. This week, Sid. C. France in Marked for Life followed 15 by the MacCollin Opera co.

Items: John R. Russell (our own John) has been in the city several days busily expatiating on the merits of Natural Gas.—Manager Fennessy, who is in New York at present, has secured the Hanlon Brothers, Nat Goodwin, Casino Opera troupe and the Bostonians for Heuck's during season of 1888-89.—The Valdi Sisters' act in Mazulm at Heuck's past week was in the nature of a novelty to Cincinnati amusement-goers.—The Countess Magri (formerly Mrs. General Thomas Thumb) is booked for current week at Kohl and Middleton's Museum.—The local managers are congratulating themselves on having escaped the Lenten season alive.—The S. R. O. placard was displayed at Heuck's during past week every evening except Monday.

NEW ORLEANS.

Joseph Jefferson appeard at the Grand Opera House last week to a series of large audiences. He had not played here in a number of years, and the curiosity to see him was great. Rip Van Winkle was presented the entire week. Mr. Jefferson's co. is an excellent one for Rip, although not suited for the old comedies. This explains why Rip alone was acted. Emma Vaders is pleasantly remembered as Booth's leading lady last season. She plays Gretchen well, although one cannot but wish to see her again in the legitimate. Mrs. Langtry next.

The Huntley-Gilbert comb. closed a fortnight's engagement at the Academy of Music, 7. Business has been good. J. K. Tillotson's Lynwood was the second week's bill. Belle Gilbert is a charming actress who pleases. The co. is a good one all around. McN., J and S. Minstrels, 8-14.

Prof. Bertholomew's Equestrian Exhibition during the week at the St. Charles. Business fair.

At the Avenue Theatre, Rose Osborne and co. appeared in a repertoire composed of Article 47, Two Nights in Rome and Forget-Me-Not. Miss Osborne was at the Academy of Music for one week and the Grand Opera House for another, so it is hardly necessary to speak of the performances again. Houses were excellent. Lester and Allen's Early Birds, 9-15.

Dan Sullivan's Mirror of Ireland co. did fairly at Faranta's.

Robinson's Dime Museum could have a great many more people.

Jetties: This week should be a good one. Mrs. Langtry will be at the Grand, after which the house closes for the season. In order to show her wardrobe in its entirety Mrs. Langtry will appear in Lady Clancarty, A Wife's Peril and As in a Looking-Glass. Advance sale indicates a big week.—The first thing that Harry Greenwall will do when he assumes charge of the Grand Opera House, May 1, will be to turn the house over to the Elks, who will give a grand minstrel performance for the benefit of themselves.—Our season is rapidly drawing to a close. The Grand shuts down next week, while the St. Charles will not be open much longer. The Academy, always the last of Mr. Bidwell's theatres to close, will run some time yet. The Avenue season will be prolonged by the engagement of a stock co. for the presentation of burlesques, extravaganzas, etc. Faranta generally runs into the early part of the Summer.

CLEVELAND.

Kate Claxton had a successful week at the Opera House in The World Against Her. The Press Club shared in the engagement and reaped a handsome sum. The club presented Miss Claxton with a magnificent floral tribute. This week, the Bostonians in Robert Downing 16.

At the Park, William Redmund, and Mrs. Thomas Barry have appeared to good-sized audiences in the drama of Herminie. The play is a strong one, and the admirable artists, well supported, do most commendable work.

This week, the Park has a boom with She. Loie Fuller and C. W. Bowser are in the cast. R. A. Roberts in Good News 16.

Shadows of a Great City did a large business at Jacobs' Theatre. A feature of the performance was the debut of Rose Tiffany, daughter of Annie Ward Tiffany, as the inimitable Biddy Ronan. Miss Tiffany made a successful debut in a small part. This week, Oliver Byron; Zitka 16.

On the Frontier at the Columbia is not so sanguinary as the name would indicate. J. M. Hardie plays a trapper fairly well and Sara Von Leer is probably the type of the aboriginal maiden. This week, Bennett-Moulton Opera co. in repertoire. I notice they pirate Erminie, calling it Robert Macaire; or the Two Thieves. Mattie Vickers 16.

The Academy of Music, which has lately had many vicissitudes, opened, 9, with a female minstrel troupe as the attraction.—The story regarding Harry Lacy being the son of J. Wilkes Booth is received with laughter in Cleveland where the Lacy family lived for a number of years, and where Harry Lacy ran the streets as a boy, and later figured as a clerk in a shoe-store—Letters from England state positively that Mrs. Churchill-Jodrell, the society actress, whom Harry Sargent is to bring over, is none other than our own Addie Datchoe.—The *Plaindealer* critic has received a copy of a nondescript alleged guide-book called the "American Dramatic Directory." So far as Cleveland is concerned the book is full of errors, and glaring ones at that. The *Plaindealer* man scores the compiler.

PITTSBURG.

The Bostonians played at the Grand Opera House last week to good paying business. The several operas which made up the repertoire were faultlessly sung, and the stage settings and mountings were of the finest ever seen here.

She at the Bijou fairly captured the town. The house would not comfortably contain the crowds that clamored for admission. The piece was admirably staged, and as it proved to be something out of the usual run of the modern drama it created something akin to a sensation. Kate Claxton this week. J. K. Emmett next.

The Reilly-Woods comb. and Edwin Arden at the Academy and Harris', respectively, did fairly good business. The Night Owls are at the Academy present week. McIntyre and Heath's Minstrels follow.

At Harris' Charles A. Gardner is on the present week. Mrs. Partington 16.

Items: Power's Ivy Leaf comes to the Bijou.—The Main Line will shortly be seen at the Grand.—John Johnson has just completed some very fine scenery for the Academy.—Miss Glasca, late with The Little Tycoon co., will join the Bostonians.—Juliette Corden, with the Bostonians, made quite a favorable impression here.—The Conried-Herman Opera co. will be the next opera co. that will be seen at the Grand.—She played to nearly $9,000 at the Bijou last week.—Harry Morris and May Howard sever their connection with The Night Owls at the end of the present season. They will jointly take a burlesque co. on the road next season.—R. M. Gulick and Co., lessees of the Bijou Theatre, entered suit against the People's Natural Gas to recover $5,140.60 damages for losses caused by the gas explosion last Fall.—Fred Parke has at last authoritatively stated that he will have a new theatre in this city next season. He says he will transform the Jackman building on Penn avenue into a magnificent theatre fashioned after the Columbia of Chicago.

JERSEY CITY AND HOBOKEN.

Academy of Music: Charles Erin Verner closed a week's engagement, April 7, presenting Shamus O'Brien to very light business. The Irish drama seems to have but small attraction for the Academy patrons. Lotta and co. opened for the week, 9, with Pawn Ticket No. 210. The performance is even and the play interesting and promises a successful engagement. The Dalys in Upside Down are booked for week of 16.

HOBOKEN.

At Jacobs' Theatre last week N. S. Wood held forth in the four-act drama, Waifs of New York. The play is of the usual lurid and sanguinary sort, the co. is good and the scenery excellent. In the cast G. W. Thompson, George Morton, Ada Morton and Nellie Maskell are deserving of mention. Good and appreciative houses were the rule all week. This week, Muggs' Landing, with that remarkably clever little artiste, Carlotta, as Little Muggs, opened to a big house. The co. is a very good one, and the singing and dancing of the little star brought down the house every time.

Cronheim's Germania did a fair week's business 2-8, with Juleene's Mephisto and a large variety co. The co. includes Lamont Trio, Leonzo, Larry Tooley, Smith and Bloodgood, Andy and Annie Hughes, Carl, the painter; Lottie Elliott and Queen Vassar. The electrical part of the performance was novel and seemed to please all present. This week the Horseshoe Four consolidation, supplemented by Sorakichi, the wrestling Jap, opened to a packed house. The entertainment was greeted with uproarious applause. Big business will no doubt be the rule all week.

Items: Cronheim is already making preparations for the celebration of his second anniversary of the Germania, May 3.—John Hammond's benefit was an artistic and financial success. Quite a large number of volunteers were present and gave general satisfaction. At the conclusion of the performance a ball took up the rest of the night. Mr. Hammond informs me that he has received several offers but has accepted none as yet.—Manager Harry W. Semon, of Jacobs', is a very enthusiastic Elk. Hoboken Lodge is growing to be a young giant.—It is reported that Victor Hugo Bartmann, a gentleman of this city, is thinking of going on the stage.

BROOKLYN.

Lotta's week at the Park Theatre was very successful. Modjeska played Much Ado About Nothing on Monday evening to excellent business. Next week E. H. Sothern.

Hoodman Blind did well at the Brooklyn last week. On the Rio Grande was presented for the first time in this city on Monday. It was well received by a large audience.

Fantasma drew good business to the Grand Opera House last week. A large and enthusiastic audience greeted Madame Janauschek, who appeared on Monday evening in Meg Merrilies. The great tragedienne seems to be in the zenith of her power. Mary Stuart will be presented on Friday evening, and Mother and Son at the Saturday matinee. Next week Denman Thompson.

Little Nugget attracted large audiences to the Criterion last week. It made a decided hit. Tony Pastor's co. played to large business on Monday evening.

At the Academy the Casino co. in Madelon and The Marquis did well last week. On Thursday evening Gerster's co. is to give a concert.

McEvoy's Hibernicon had a successful week at the Standard Museum. A Hoop of Gold was the attraction on Monday. Business was large. Next week Stevens and Gray.

BROOKLYN, E. D.

The Amphion: A Possible Case, in its two weeks' run, did big business. Hanlon's Fantasma opened this week to a large and enthusiastic house.

Lee Avenue: Harbor Lights to good business last week. Next week, Lotta in Pawn Ticket 210.

Novelty Theatre: Michael Strogoff last week to large houses. Charles Ellis in Casper the Yodler this week; packed house on Monday.

People's Theatre: After Seven Years last week to poor business. King of the Mines 9 to fair house.

Grand Theatre: Rentz-Santley co. played to packed houses last week. London Specialty co. to large house on Monday.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): A large and cultivated audience paid extra prices to see Joe Jefferson in Rip 31. He was welcomed with an enthusiasm seldom seen in our theatre. Co., without an exception, very good. Chris and Lena 2, with P. F. Baker as the jolly Dutchman. Co. fair; business light.

ARKANSAS.

FORT SMITH.

Grand Opera House (George Tillies, proprietor): John S. Murphy in Kerry Gow 2 to poor business. The co. is not good, and the star is worse. Playing Joseph Murphy's pieces and advertising as J. S. Murphy, causes some confusion, which, though no fault of the star, occasions resentment.

HALENA.

Grand Opera House (F. B. Siliger, manager): Levy, the cornetist, played to good business 2 and was well received.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Theatre (L. Henry, treasurer): A perfect ovation was tendered Booth and Barrett upon their appearance in Julius Cæsar March 27. The house was crowded with doubtless the most elegant audience ever assembled in Sacramento to do honor to histrionic art, and the efforts of the stars were applauded to the echo. On the afternoon of 28 Othello was produced, with Mr. Booth as Iago and Mr. Barrett as Othello. This was the extent of the engagement.

Items: Mr. Booth made his first great success in Sacramento over a third of a century ago, playing The Marble Heart in the Old Sacramento Theatre in a stock co.—E. J. Buckley, who came in for a fair share of the applause in his character of Marc Antony, left the co. at this place and returned to San Francisco.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Hallen and Hart, March 29 31, did a good business, as well as giving satisfaction. M'lle. Rhea, 2-7, in Camille, Fairy Fingers and Frou Frou. Treasurer Frank W. Conant will be given a benefit, 6, when Frou Frou will be played. Sol. Smith Russell, Annie Pixley and Mrs. James Brown Potter are among the coming attractions.

Pavilion (McLain and Lehman, managers): The Pyke Opera co. closed fourth and last week on the 1st to good business. This co. played the longest and most successful engagement of any comb. that ever appeared here. Thomas Nast appears 4, and the Flower Festival opens, 9, for two weeks. After that we will have Wendling, Patti Rosa, entertainment by John A. Logan, poet (local), Reilly-Woods co. and Dark Secret.

Items: Jeannie Winston left the Pyke Opera co. during the last week of their engagement here, going East to join another co. Various rumors are in circulation in regard to the construction of several new Opera Houses here during the year, and think it quite likely we will have at least two in process of erection before long.

SAN DIEGO.

Leach's Opera House (J. G. Stutts, manager): The Stutts co. have adopted popular prices for admission, and have been playing to better business than heretofore. The Private Secretary and The Octoroon have been put on very acceptably during the week.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): A Hole in the Ground March 31, to a full house. Performance trashy and unfit for refined audiences. Wilbur's Dramatic co. 16, week.

COLORADO.

DENVER.

Kate Castleton's week of March 26 at the Tabor was confined to four nights and a matinee to excellent business. Booth and Barrett's week is a repetition of the enormous success they have met with all along their route. The demand for seats is unprecedented. The week will foot in the neighborhood of $25,000, as the receipts run from $3,000 to $4,000 at each performance. The engagement closes to-morrow night (Saturday.) Conried Opera co. in Gypsy Baron week of 9. During the Jubilee week at the Musee the stock co. supported W. J. Cogswell in Crimes of a Great City as the bill. This is his last week, I believe.

Small Talk: No such ably-written notices of the Booth performances are appearing in the *Republican*, as appeared when Mr. Booth was here last year. Mr. Hayward's death was a grievous loss in this respect.—Mr. Hanford has taken Ed. Buckley's place in the Booth-Barrett comb. He plays Marc Antony, and the other night he received two curtain calls after the oration scene. The wily speculator got in his work, when the Booth and Barrett sale opened, and when one passes the Tabor these nights he is accosted with "choice seats for sale." Many boys camped in the lobby over night, and one is said to have held his place fifteen hours before the sale opened. There has been a vigorous effort made among the brokers to unload at reasonable figures as exorbitant demands don't bring flocks of buyers.—The amount paid for the two nights in the Castleton week at the Tabor was $2,000. Miss Kate put in the time in Colorado Springs.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Maggie Mitchell, ably seconded by Charles Abbot, presented Lorle and Little Barefoot to good patronage 2-3. Daniel Bandmann was seen in that morbid nightmare, Dr. Jekyll and Mr. Hyde 5-6. The viciousness of Hyde was terribly portrayed, but the goodness of Jekyll was mostly a matter of inference. Louise Beaudet would have made a more favorable impression as Sybil had she not availed herself of the first break in the dialogue to deliberately size up the house before fervidly resuming. Attendance good. Cora Tanner played Alone in London to rather light business. Matinee and evening 7.

New Haven Opera House (Horace Wall, manager): Joseph Murphy was greeted by large audiences in Shaun Rhue and Donagh 2-3. Caprice, with Minnie Maddern in leading role, proved very attractive 5 6 and left a favorable impression. In Spite of All drew less successfully. Spencer's Little Tycoon 12-14.

Bunnell's Opera House: The Wilbur Opera co. passed a deservedly prosperous week in their repertoire 2-7. Susie Kerwin was the particular star. The chorus was large and well voiced. Present week opens with One of the Finest.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Minnie Maddern, with fairly good support, did good business 2-4 in Caprice and In Spite of All. Maggie Mitchell, with her usual repertoire, packed the house remainder of week. Saturday's matinee was undoubtedly the largest ever given at this house. For week of 9 the attractions are Alone in London, We, Us & Co., and Margaret Mather.

Allyn Hall: Myra Goodwin, 7, matinee and evening, in Philopena, to fair-sized audiences.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor). T. H. Winnett's co. presented Passion Slave to fair audience. Entertainment good; scenery very effective.

WATERBURY.

Jacques Opera House: Mestayer's We, Us & Co. attracted a good-sized audience. Maggie Mitchell in Lorle, 4, proved as attractive as ever. Cora Tanner and co. in Alone in London 6 to good business. The scenery and mechanical effects were very fine.

MERIDEN.

Opera House (T. H. Delevan, manager): Alone in London 4 by Cora Tanner and a strong co. received merited applause. Good house. Beacon Lights 5-6; Emma Hinckley, as Mira, supported by George Learock as Phil Gordon, were loudly applauded. The charming Gracie Emmet as Carrie Calhoun was the darling of the play. A good-sized audience witnessed Mestayer's We, Us & Co. Miss Vaughn's admirers gave her a warm greeting.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Mestayer and Vaughn in We, Us & Co. 2, played to an eighteen dollar house. The people were fooled early in the season by a poor co. playing the same piece. A local amateur co. in Colleen Bawn packed the house 3. For many reasons a more unfavorable night could not have been selected for Minnie Maddern in Caprice 5. Business light. The same thing under the name of Separated was played Feb. 13 by Flavia Colis and a ten cent. co.—Joe Murphy in The Donough to $300 house 6.

WINSTED.

Opera House (J. E. Spaulding, manager): Winnett's Passion Slave 7 to good business. Well balanced co. Muggs' Landing 18.

ANSONIA.

Opera House (D. Bartholomew, manager): Dockstader's Minstrels packed the house March 30 and gave an enjoyable performance. Julia Anderson in Inez; or, A Wife's Secret, played to poor business 5. Mestayer's We, Us and Co. played to fair business 9.

BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager): Cora Tanner in Alone in London 2 to a full house. Joseph Murphy 4 in The Donagh to a large house. Campanini Operatic Concert co. 5. A decided treat. The house, however, was not half full; rain storm. Battle of Gettysburg 13-14.

Theatre Belknap (Charles J. Belknap, manager): Julia Anderson 2-4 to large houses. Inez has been reconstructed since it was here last, and Miss Anderson has improved very much. One of the Finest 5-7 was the attraction. Very good business. Chip o' the Old Block 12-14.

Item: In an interview with W. D. Bishop, Jr., this week, he denies the report circulated and printed to the effect that a theatre, to be known as the Lyceum, is to be immediately built, and that F. S. Miller, of New York, has leased the same for five years. Mr. Bishop said that the story had features of probability about it, but the origin could not be traced to the present owner.

DISTRICT OF COLUMBIA.

WASHINGTON.

Mansfield did a very good business at Albaugh's last week, in Parisian Romance and Jekyll and Hyde. W. J. Scanlan this week, in Shane-na-Lawn and The Irish Minstrel. Modjeska next.

Jim the Penman, to good houses at the National. Kellar this week; The Corsair next.

Henry Chanfrau drew the usual full houses at Harris'. Edwin Arden this week; Mira Goodwin next.

Admiral Dot is one of the new attractions at the Dime.

Early Birds at Kernan's; London Specialty co. next.

Items: Ida Ruff, who was with Modjeska one season, gave "Kentucky Belle" in fine style at the "Quodlibet" lunch, held at Professor W. D. Cabell's, for benefit of the Homeopathic Free Dispensary.—P. Harris has engaged Pauline Hall, for a Summer season with Carleton at the Academy, Baltimore.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Mrs. Langtry March 30-31; support good, and audiences well pleased. Total receipts $1,500. This virtually closes the theatrical season, which, considering the lateness in booking attractions, has been very good.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): Mrs. Langtry 2, in As in a Looking-Glass. The audience, which was large, seemed favorably impressed, not only by the lady's beauty, but by her acting. Mr. Coghlan was weak.

ATLANTA.

De Give's Opera House (L. De Give, manager): Grau's Opera co. this week in a series of light operas at popular prices, and business splendid. The co., while not strong, is very fair. Amy Gordon, the soprano, "caught" with the patrons. W. A. Morgan, tenor, rather weakened the effect of the balance of the singers. The comedian, Fred. H. Frear, is very good, and his Ko-Ko in Mikado excellent.

AUGUSTA.

Items: S. H. Cohen has undertaken the engagement of Gilmore's band for 23.—An open-air concert will be given at our Schuetzenplatz, and a grand musical entertainment is in store for our people.—The new Opera House is nearing its fair proportions.—The Augusta National Exposition to be held Oct. 3 promises to be the grandest affair ever held in the Southern States.

ILLINOIS.

JOLIET.

Opera House (R. L. Allen, manager): Florence Hamilton 3 in the popular domestic comedy in three acts, My Husband. Fair business. People undoubtedly would have been turned away had it not been election night. Miss Hamilton, in the title role, gave excellent satisfaction. William N. Griffith as Senator Leonard, the husband, came in for a large portion of the repeated encores. Balance of cast was good.

CAIRO.

Opera House (Thomas W. Shields, manager): Lillian Lewis co. presented As in a Looking-Glass to a good house 2. With the exception of the first act, the performance was rather entertaining. Miss Lewis' acting at times is pleasing, but her co. was so poor that she did not appear to good advantage. Next attraction, Joseph Jefferson.

Item: Mr. Khuene, so long our efficient stage manager, has resigned. He has received much praise for his good work.

STREATOR.

Plumb Opera House (J. E. Williams, manager): T. J. Farron in A Soap Bubble, 5, to good business. Abounds in absurd and farcical situations; well received.

DANVILLE.

Grand Opera House (A. W. Heinly, manager): Golden Robinson co. 4, Our Boys 5, Mulberry Sellers 6, A Night Off 7; fair to phenomenally bad business.

ELGIN.

Du Bois Opera House (Jencks and Taylor, managers): Charles Dickens, 2, in readings to small audience. Jennie Yeamans, 3, in Our Jennie to very light business. Frankie Kemble in Sybil, 4, to small audience. Lenten depression still has its effect here. We hope it will soon wear off as our managers have given us the best entertainments, and they deserve encouraging patronage.

ROCKFORD.

Opera House (C. C. Jones, manager): Bayse and Davis' Called Back co., 2, to a small house; performance was as poor as the house.

Charles Dickens, 3, benefit Knights of Pythias. The lodge was the loser of about one hundred dollars. Jennie Yeamans presented Our Jennie to a light house, 4, giving fair satisfaction.

SHELBYVILLE.

Opera House (Philip Parker, manager): The Ohio Church Choir co., 6, to fair house, and gave an excellent entertainment.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Bennett

and Moulton's Opera co. played to packed houses week of 2, and on several nights people were turned away. The operas were produced satisfactorily. Florence Hamilton 24; Zozo 28.

LA SALLE.

T. J. Farron in A Soap Bubble, 4, to moderate business. The Mendelssohn Quintette Club, of Boston, 17 last.

STERLING.

Academy of Music (Lawrie and Purcell, managers): T. J. Farron in Soap Bubble 3 to full house, and gave satisfaction.

Item: The Academy of Music has changed hands, and is now managed by Lawrie and Purcell.

PANA.

Hayward's Opera House (Raer and Roley, managers): No amusements last week. Corporal Tanner 17; Philip Phillips in Around the World 19-21.

INDIANA.

INDIANAPOLIS.

At the Grand, week of 2, Denman Thompson has presented The Old Homestead to big houses. Nat Goodwin 12-14; Carleton Opera co. 16-18. English's opened 2 with George M. Wood in Jekyll and Hyde. The audiences were bad, and the co. not much better. Kate Claxton 19-21, Booth and Barrett 27-8.

Museum: Kimball Comedy co., 2, week, presenting Mam'zelle to big houses. Edith Sinclair in A Box of Cash week of 9. Bennett and Moulton (return) 16, Mattie Vickers 23.

Musee: Closed for two weeks for repairs.

Items: The Mendelssohn Quintette appeared at Tomlinson Hall 7, to excellent audience.—The Fred. Felton co., after laying off Holy Week have again left here for a tour. The lay-off closed a tour of ninety-six weeks.—The Celebrated Case co., under the management of D. D. Smith, reorganized here week of 2, and start South.—The McGibeny Family will soon appear here, Behenna, now in the city, making arrangements.—R. S. Terry left 4 to join Sells' Circus.—L. G. Hanna, managing Jekyll and Hyde, had a novel scheme to advertise his attraction. The manager sent couriers over the city selling bound volumes of Stevenson's novel at five cents per copy. He disposed of 1,300 copies here.

EVANSVILLE.

Opera House (T. J. Groves, manager): Dr. Jekyll and Mr. Hyde 2, to light business. Town Lots, a so-called comedy, but in reality a very poor show, to fair audience 3.

Apollo Theatre (John Albecker, manager): Irene Worrell April 9, week.

VINCENNES.

Opera House (Frank Green, manager): Town Lots, 4, to fair business and well-pleased audience. The play was presented under slight disadvantage, owing to a change in soubrettes, Polly McDonald having replaced Margaret Fish in St. Louis last week, this being only her third appearance in the piece. Carleton Opera co. in Erminie 11.

ANDERSON.

Dozey Music Hall (C. T. Dozey, manager): Duncan Clark's Female Minstrels March 31 to a small audience of men and boys. Very poor show. McGibeny Family 30.

SOUTH BEND.

Price's Theatre: The Spanish Troubadours, under the auspices of the Y. M. C. A., to good houses 6 and 7.

IOWA.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Helen Blythe in Only a Woman's Heart, March 30, to a fair-sized audience, giving satisfaction. Shelby's Ten Nights in a Bar-room, 3, to rather light business.

Item: The Masons of Ottumwa, Ia., are taking steps to erect, the coming Summer, a $30,000 Masonic Temple and Opera House.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Charles Dickens read extracts from his father's works 4 to fair house.

WATERLOO.

Brown's Opera House (Charles Brown, manager): Beach and Bower's Minstrels filled the house as usual 6. Rajah 13; Frederick Warde 16.

Item: There are three feet of water in the West Side Opera House, with threatened inundation of whole place. Most all railroad trains are abandoned on account of high water.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Theatricals dull; nothing here this week. Hole in the Ground 12; G. M. Wood in Dr. Jekyll and Mr. Hyde 19.

DES MOINES.

Grand Opera House (W. W. Moore, manager): The Rajah comes 11. Booth and Barrett, 18; tickets $3, $4 and $5; will pack the house.

Foster's Opera House (William Foster, manager): Soap Bubble comes 13; Zozo 25. No attractions since Roland Reed, March 28.

Capital City (H. J. Ranson, proprietor): Manager Macey left this house April 1, taking the Grand Opera House in Topeka. Since then no attractions. Several parties are corresponding for this house. In Manager Macey this house lost its best friend and one hard to replace.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Roland Reed in Cheek, March 30, took well with a large audience. He failed to sing the new songs he had advertised. He started in on one and sang two verses, but left the stage disgusted at something. Perhaps the orchestra understood the cause. His support is excellent.

LEBANON.

Grand Opera House (J. C. Brown, manager): Mattie Vickers and her splendid co. did immense business 6 in Jacquine. Miss Vickers as Jack made a fine impression, and charmed her entire audience. Manager J. W. Campbell goes in advance from Cleveland to the East to arrange for Miss Vickers' extended New York engagement in May.

PORTLAND.

Opera House (E. B. Kirkendall, manager): Captain Thomas' Surprise and Novelty co. March 30 to 31; fair show to light business. First attraction since December last.

MUNCIE.

Opera House (H. R. Wysor, manager): Mattie Vickers 5 to large in Cherub.

Barnum and Bailey's Circus May 17.

LOGANSPORT.

Opera House (William Dolan, manager): The Michigan University Glee Club entertained a small house 31. A Tin Soldier 2; the usual farcical clap-trap seemed to please a large audience. McIntyre and Heath's Minstrels 28.

HUNTINGTON.

Opera House (Filson and Emery, managers): Ada Gray in East Lynne to small audience 5. She seemed to please in spite of her bad acting. Town Lots 12.

RICHMOND.

Phillips Opera House (J. H. Dobbins, manager): McIntyre and Heath's Minstrels 2 to fair house.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Mendelssohn Quintette Club 4 to very large business. Winslow and Windsor's co. 7 in Town Lots, to good house.

IOWA CITY.

Opera House (J. N. Coldren, manager): Louie Lord in Idonia and Member of Congress delighted small but refined audiences 4-5. Miss Lord is a fine actress, and her Idonia deserves special mention for excellent work.

KANSAS.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): James O'Neill and his excellent co. gave Monte Cristo to fair business 2-3. Seldom have the people of Wichita had an opportunity to see so good a co., and it was something of a reflection upon them that they did not turn out in greater numbers.

Items: Bid. Young, late manager of the Museum, was married 3 to Miss Nina Ritchie, a former member of the Museum stock co.—The old Crawford Opera House is now used for a market.—American's Abroad and the Arrival of Booth is the Museum bill this week. Viola Moone is a late addition to the stock.

OTTAWA.

Opera House (F. A. Sherwood, manager): Florence Hamilton in Have You Seen My Husband, 4, to a medium business co. Stevens' Dramatic co., 9, week.

FORT SCOTT.

Opera House (W. P. Patterson, manager): James O'Neil in Monte Cristo to good business March 30. Bairds Minstrels 19; Florence Hamilton 20.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): James O'Neil presented Monte Cristo to a fair house March 31. May Wilkes was charming as Mercedes. The co. made many friends here.

Patti Rosa in Love and Duty, 4, to a good house. She proved to be as charming as ever. Her support is somewhat weak. Muldoon Comedy co. 17.

PARSONS.

Opera House (L. L. Baird, manager): Holland and McMahon's 10 cent circus, 2-4, to good business.

TOPEKA.

Grand Opera House (C. F. Kendall, proprietor): A grand complimentary concert which included every person in town, of any pretensions to musical abilities almost, was tendered to Prof. Louis Heck, 3, on the occasion of his severing his connection with the Grand (where he has so long led the orchestra), on the eve of his departure for Europe to finish his musical studies. The concert was both an artistic and financial success.

Crawford's Opera House (L. M. Crawford, manager): Patti-Rosa in Love and Duty, 2, to a very large and well-pleased house. The season of benefits and amateur entertainments is upon us, and promises to be an unusually fruitful one in its demands upon our purses. The next one on the list is Marshall's Military Band, 11, at the Grand.

Later: The receipts for the first performance of Booth and Barrett amounted close to $3,000.—Attractions Coming: Annie Pixley 26 27, Cupid's Pranks.

LAWRENCE.

Bowersock's Opera House (J. C. Bowersock, proprietor): James O'Neill in Monte Cristo faced one of the largest and most select audiences of the season, 4, and received round after round of applause. The support in every respec. first-class.

MAINE.

PORTLAND.

Theatre: Frederick Bryton in Forgiven drew two large and most enthusiastic audiences 6-7. The co., excepting the leading lady, is a fine one, and the production scored an emphatic success.

Items: John Ruddy has been in town booming The Rag Baby.—The dead walls are covered with intoxicating pictures of Evangeline's loveliness.—For a stranger in this section Fred Bryton achieved a great success, and his Jack Diamond was a clever performance.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Scott and Mills Chip o' the Old Block co. gave a good show 4.

Item: The Elks will hold their first benefit 9, the Baldwin-Melville comb. appearing in The Galley Slave.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Gorman's Minstrels gave a good show to a fair house March 3. George Gorman is original both in make-up and action, and the favorite banjoist, E. M. Hall, easily duplicated the flattering reception he received here earlier in the season. Evangeline 2 to a large house. Anna Boyd must be credited with excellent work in the part of Gabriel, her topical song making a big hit. Her appearance was also extremely fascinating. Ponderous G. K. Fortescue, without a rival for the part of Catherine; James S. Maffitt and Richard Gorman should not be forgotten. Skipped by the Light of the Moon, with Messrs. Blaisdell and Frankle in the leading parts, drew fairly 4. Charles F. Hagan was a most eccentric McIntyre, and Julia Smith a very lively Sarah. Cora Tanner in Alone in London 5 to a large house. The co. is first-class, Leonard Grover, Jr.'s, Jenkinson, the inn-keeper, being an unusually artistic character-conception. Hennessy Brothers' Minstrels 16-17.

Spring Effusions: George Gorman reports good business.—The Giddy Gusher will, I know, sympathize with my friend E. M. Hall, who was so unfortunate as to have his magnificent Newfoundland dog poisoned by some Chicago brute several days ago.—Barney Reynolds has a big finger in the Evangeline pie.—Charles F. Hagan and Gus Frankle, of the Skipped co., will give their new Irish comic opera, The Pride of Dublin, its initial production in June.—Lulu Nichols left the Gaiety Opera co. March 30 to join the Keep it Dark co. in the West.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Skipped, etc., 2, to fair business. Mestayer's Check 44, 16; Spenser's Little Tycoon, 17; Abbey's U. T. C., 18; Herne's Hearts of Oak, 19; Maude Banks, 20.

Items: Mrs. E. A. Clark, who has been quite ill at Hotel Gilmore, is reported convalescent, and will immediately rejoin Wilbur's Opera co.—Mark Murphy has lately invested in something in the farcical line entitled An Attractive Widow.—Fred. W. Sidney, author of Maude Banks' new play, joins her co. soon.—Tenor W. H. Brown and Alice Sullivan, of the chorus, has left Wilbur's co.—It is probable McNish, Ramza and Arno will open their season in this city.—De Forest West, the female impersonator, has left Beach and Bowers, and rejoined the Hennesseys.—Markham and Goldie, musical artists, have dissolved partnership, Goldie remaining with Hennessy Brothers.—The directory of the Mirror Annual is voted worth the price of the book in this vicinity.

AMESBURY.

New Opera House (C. W. Currier, manager): Daly's Upside Down 5; house packed; co. excellent; play mediocre. Richard O'Gorman in Human Nature 6, to good business.

NORTHAMPTON.

Opera House (William H. Todd, manager): Burton and Burke gave a loud street parade and matinee and evening performance 5. The performance 6 by local amateurs drew a good house and gave satisfaction. We, Us & Co. 8.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Young Men's Association gave a very creditable performance of the Colleen Bawn to packed house. Two Old Cronies played return dates 5 to large business. N. C. Goodwin in Lend Me Five Shillings and Turned Up 6. As Golightly, Mr. Goodwin is to be credited with a remarkably fine performance, and one, which compared with the broader humor and more absurd complications of Bones, proves his capability to do genuine comedy work. Ranch 10, 13; Salsbury's Troubadours 16.

TAUNTON.

Music Hall (A. B. White, proprietor): The Rena Howard Dramatic co., week of 2, presented time-worn dramas to good business. Aside from Miss Howard and Jay Hunt the co. is only mediocre. Maggie Mitchell 12; Boston Symphony Orchestra, 17; Ranch 10, 18.

ATTLEBORO.

Bates Opera House (J. G. Hutchinson, manager): For the first time since the opening of this house have the management as well as the public being dealt with unfairly. On Monday evening of this week Nat Goodwin appeared in Lend Me Five Shillings and Turned Up. A fair-sized audience was in attendance, with the anticipation of seeing a first-class entertainment, but the audience was sorely disappointed. The pieces were unmercifully cut and made a damaging impression. In fact, the public and our local managers were disgusted with the performance.

NEW BEDFORD.

Opera House (John P. Moulton, manager): Rag Baby 4; fair house; not over well pleased. Ranch 10, 5; small house. The regular co. was playing in Boston, and the substitute sent here were hardly up to the mark. Skipped, 9; Rice's Evangeline, 13.

People's Theatre (William E. White, manager): John K. Ince in Fun in a Boarding School 24. The co. is small, but every member is clever, and large crowds laughed themselves hoarse nightly. The Scarlet Nine 5-7, to rather light houses. Play and co. bad.

Items: Holy Week witnessed both houses closed for the entire six days. Good cos. can make money here for the next six weeks.—I hope soon to chronicle Mrs. Omey's benefit attraction.—The N. B. Lodge of Elks will have their first annual entertainment at the Opera House June 1. Manager Moulton has kindly offered the free use of his house; Manager White, of the People's, also made a like offer, but the Elks decided on taking up with the former. A Rag Baby closes season at Portland, Me., 14.

WORCESTER.

Theatre (Mrs. Lillie Wilkinson, manager): Gorman's Minstrels, Evangeline and the Ivy Leaf constituted last week's attractions. All but the first-named did good business. Cora Tanner this week.

Items: Charles Frew, of the Ivy Leaf co., rejoins the Siberia co. next season. Max Ferhman, musical director of the Ivy Leaf co., will soon produce a number of new compositions.—George Backus, of the Dark Secret co., is to be submitted to Thomas Jefferson.

BROCKTON.

City Theatre (W. W. Cross, manager): Winnett's Passion Slave to a fair house 2. A Rag Baby, with Charles Reed as Old Sport, furnished amusement for a large audience 5. Nat C. Goodwin in Lend Me Five Shillings and Turned Up 7 gave satisfaction. Support good. The audience was large. Skipped 13. T. P. and W.'s Minstrels 15.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Richard O'Gorman in Human Nature pleased a good-sized house 3. Charles Parsloe's business on Fast Day was very large. The Dalys 6; usual large audience. Dan'l Daly has become a big favorite. Beacon Lights 16; Little Nugget 17; Hanlons 19; Salsbury's Troubadours 20; Erminie 26.

Huntington Hall (John F. Cosgrove, manager): Haverly's U. T. C. comb. made lots of money 5-7. The co. is the best that ever appeared here, and includes Daisy Markoe, Susie Cluer and Harry S. Sargent. Wilbur Opera co. 16, week.

LAWRENCE.

Opera House (A. L. Grant, manager): Richard O'Gorman, 2, in Human Nature to a small house. Gorman's Minstrels, 2, to large audience. The Vesper Banjo Quartette, a local organization, made their appearance. Rice's Evangeline, 7, to good house. Co. excellent. Bessie Tannehill made a pleasing Evangeline.

MILFORD.

Music Hall (H. E. Morgan, manager): Skipped by the Light of the Moon gave satisfaction to a large audience 4. Abbey's Double Uncle Tom's co. 12.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Hennessy's Minstrels to good business 2. Two Old Cronies drew a large house 6.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Ullie Akerstrom 2, week, to crowded houses. Miss Akerstrom is a clever little actress, and deserves the liberal patronage she receives. Haverly's Two Old Cronies 13.

Items: Frank Hewitt of the Akerstrom co. was presented with a gold-headed cane by his friends here 5.

LYNN.

Music Hall (James F. Rock, manager): Dalys in Vacation, Skipped and Rag Baby all did a fair business here last week. T. P. and W. Minstrels and Ullie Akerstrom this week.

Items: The annual benefit of the Music Hall ushers will occur April 23.—Maude Hillman goes with One of the Bravest next season.—I am delighted with The Mirror Annual. Every correspondent should have one for reference. THE MIRROR is the leading dramatic paper here, and is on sale at the Boston *Herald* agency, and at Harry Pearce's, corner Market and Munroe streets.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Abbey's Uncle Tom co. 2 was about as good as any that has inflicted us, and I have yet to see one that wasn't bad. A Rag Baby was here 3, but has lost its drawing power. Skipped, 7, another of those very thin absurdities. Of the co. Charles J. Hagan and Julia Smith do creditable work. Maggie Mitchell 13; Evangeline 14.

Central Musee (W. H. Arnold, business manager): Moran and Thomas' Minstrels to good business first part of week, but empty chairs ruled the last three nights. Variety this week.

Items: This is the last season of the Rag Baby on the road. It will be played for the first six weeks of next season, and then give way to A Brass Monkey.—Moran and Thomas' Minstrels closed here.

MICHIGAN.

DETROIT.

Effie Ellsler opened the week at White's Grand Opera House for first three nights and matinee, drawing good houses. Woman Against Woman was put on for first night and repeated on Wednesday evening. The play is a strong one, and serves to display admirably the quiet yet powerful style of acting which is her especial forte. Her support was most excellent. Egypt was presented on Tuesday evening, drawing splendidly. Miss Ellsler is a really great actress in emotional plays, and creates as vivid an interest with her quiet, magnetic, suppressed style as Clara Morris in her exaggerated manner of portraying emotion. For balance of week, Mr. and Mrs. George S Knight in Over the Garden Wall held sway and drew heavy houses. The piece is an absurdly funny one, and enables Mr. and Mrs. Knight to display their respective talents to considerable advantage. Mr. Knight has undoubtedly no equal among comedians in his respective line. The co. was well balanced. Redmond and Barry in Erminie will follow with Charles Erin Verner in Shamus O'Brien for a latter half.

At the Detroit, Robert Mantel in Monbars played a highly successful week's engagement, the attendance being quite large. It is hardly necessary to add a word of criticism of this well-known actor, but he amply satisfied all who saw him, and filled the role of the hero Monbars with grace, force and strong dramatic power. The play is a powerful and striking one. The co. filled their roles most ably, especial credit being due to Fanny Gillette, Eleanor Morette, Charles Mason, E. R. Marsden and B. T. Ringgold. Next week, Emma Abbott.

Oliver Doud Byron in his play, The Inside Track, drew big houses at Whitney's during the entire week, and received a very enthusiastic welcome. The piece is full of interest, and the plot is well carried out. Mr. Bryan filled his part most acceptably, and his co. supported him in good style. Next week, One of the Bravest for entire week and three matinees.

At the Casino, Ida Mayo co. drew big houses.

Item: The local press have given very flattering testimonials regarding the handsome and useful Mirror Annual for '88. The same reflects great credit on author and publisher for careful compilation, useful information for reference-seekers and neat appearance.

GRAND RAPIDS.

Powers' Opera House (Fred G. Berger, manager): Frank Jones failed to attract more than a fair house 3. Mr. Jones as Si Perkins displayed talent as a character-actor, but praise of the entertainment stops here. Erminie was sung 5 by Aronson's co., and our theatre-goers no longer wonder at its great run in New York. The cast was evenly good, the costumes rich, and the scenery magnificent. Fred Solomon's Cadeaux was a clever bit of comedy-acting. People were turned away. Barry and Fay in McKenna's Flirtation 6. The stars were well received, but the play is weak. Business fair. A small audience applauded Lizzie Evans in Our Angel 7. The little lady sings, dances and plays nicely, and gives a refined touch to all she does. George S. Knight 13-14.

Redmond's Grand (C. H. Garwood, manager): Monroe and Rice in My Aunt Bridget turned people away 2-4. Monroe's song, "Eh, Did I Hear You," and Rice's dancing were hits. Co. fair. Edith Sinclair in A Box of Cash 5-7. The stars songs were applauded. The Magic Talisman 9—week.

Items: The Wonderland reopens 9 under the management of George Henderson, with The Pickpocket of Paris. The house will hereafter be known as the People's Theatre.—Manager Berger has abandoned his Spring tour with Sol Smith Russell.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Robinson-Hoover Dramatic co. closed a successful week's engagement March 31. Aronson's Casino Opera co. in Erminie drew one of the largest and most pleased audiences of the season 2. Receipts $500. Peck and Fursman's Daniel Boone co. 4 to good business.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Lizzie Evans in Our Angel 2 to fair business. Erminie to a fair house 4. The co. gave an excellent performance.

FLINT.

Music Hall (H. E. Thayer, manager): Peck and Fursman's co. in Dan'l Boone to a fair house 2. Barry and Fay in McKenna's Flirtation pleased a fairly well-filled house.

Item: Frank McKee, present manager of A Tin Soldier co., has purchased a third interest in the Barry and Fay co. and will join it about the first of May for a Summer season. The present season, under the management of J. A. Reed, will close 23 at Harrisburg, Pa. Mrs. McKee will, I understand, assume one of the leading female roles.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Starr Opera co., week of 2, in comic opera to fair-sized audiences. Frank Deshon is deserving of better support. The introducing of vile puns and gags by this co. destroys anything which might be said in their favor.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley managers): Lizzie Evans in Our Angel to fair house, 3. McKenna's Flirtation, 4, kept a full house in good humor. Erminie for the first time in this city, 6, was rendered in a faultless manner. Special mention might be made of Fred Solomon and Henry Walton.

CHARLOTTE.

Houck's Theatre (Houck Brothers, managers): Frank Jones as Si Perkins, 2. Band and orchestra good; acting only fair; good business.

Kellogg's Opera House closes till May 3, when Coup's Horse Show opens.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Aronson's Erminie co. 3 had full houses, and gave satisfaction.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Evans and Hoey in Parlor Match week 2, to large houses. The stars kept the audience in a constant state of laughter, and have introduced some new and taking features. Mr. Hoey made a great hit in his new topical song, "I forget." The French Sisters are neat, graceful dancers, and good vocalists. Daniel Hart plays the role of Captain Kidd in good style. Manager Harry Mann says the business this season has been immense. Arthur Rehan's Comedy co. week 9.

Olympic Theatre (Edwin P. Hilton, manager): Grieves' Burlesquers 2. A good co.; give some good specialty sketches and "The Micago."

STILLWATER.

Grand Opera House (E. W. Durant, manager): John Dillon in Wanted the Earth 4, to a light house. Dillon is a favorite here, yet bad weather kept the people at home. Co. mediocre. Play thin.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): Week bare of events. Pauline Markham booked for 4-5 failed to appear. Newton Beers applied for dates.

DULUTH.

Grand Opera House (John P. Condon, lessee and manager): Zozo 2-5, to good business. The stage setting is the finest ever seen in Duluth.

MISSOURI.

KANSAS CITY.

Coates: The social theatrical event of the season was the first appearance here of Mrs. James Brown Potter 2 and 3 in Loyal Love and Romeo and Juliet. The audiences were large, fashionable and cultured. The universal verdict is, Mrs. Potter is not a good actress, and she is not a beautiful woman. Her delivery is monotonous, and she lacks the dramatic fire to rise above the commonplace. In Kyrle Bellew she has support worthier of a better star.

James O'Neil in Monte Cristo opened Thursday, and played a successful three nights' engagement.

Warder Grand: After being dark for a number of weeks the house was opened by Helen Blythe 2, who played a good week's engagement. Miss Blythe made quite an agreeable impression.

Gillis: Roland Reed played a good three-nights' engagement, commencing 2 in The Woman Hater, Cheek and Humbug.

Wilson and Rankin's Minstrels 6-7 to big houses. It is too late for an extended notice.

Ninth Street Theatre: Myrtle Ferns has played a week's engagement to very good business. The play was passable, but the co. was very poor, with the exception of May Stuart.

Items: Imp, Patti Rosa's new play by Fred Marsden, was given practically its initial performance in this city last week. The author was present. There is nothing peculiarly original in the play, being more especially a vehicle in which the charming comedienne can introduce her clever acting. The plot is an old one. The climaxes are weak, but will be remedied. A love motive will be introduced, which will greatly improve it.—Helen Blythe spent the afternoon of Easter Sunday driving over the city.—Imp, Patti Rosa's new play, was given two rehearsals Sunday by Mr. Marsden.—William H. Smith, manager of the Standard Theatre, St. Louis, was in the city last Saturday for the first time, although a resident of St. Louis for eight years. To say he was surprised at the size of the city does not express it. His old friend, W. H. Thomas, of the Ninth Street Theatre, gave him a drive over the city, and just before his departure presented him with an insignia of the Order of Elks—a golden locket with four gleaming diamonds upon one side, with the letters "B. P. O. E." between them. In the centre was an Elks' head with ruby eyes encircled by the words, "Cerus Alces." Upon the reverse side was inscribed, "W. H. Smith, from his friend, W. H. Thomas." Charles T. Dazy and wife, of Lima, Ill., author of several successful plays, witnessed the Monte Cristo performance. Mr. Dazy has written a play for James O'Neill.—Friday witnessed the 490th performance here of Only a Woman's Heart as given by Helen Blythe at the Warder Grand. Souvenirs were presented to the ladies.—Kate Castleton closes her season here next week at the Gillis. Bonny Kate goes to England for the Summer. She will star in a new play next season, A Paper Doll.—The Warder Grand will be open next week with Kirmess.—Kansas City is to have a season of Summer opera. It will be under the management of W. H. Thomas, of the Ninth Street Theatre. Opera lovers will miss George H. Broderick, who sings in Philadelphia this Summer instead of here, as he intended.

SPRINGFIELD.

Perkins Grand Opera House (P. B. Perkins, manager): This handsome new house was opened with Emma Abbott, who played four performances to big business. James O'Neil's booking was transferred from Mansfield Opera House to the Perkins Grand by consent of the management of the former. Monte Cristo drew a big house, and was finely mounted, the large stage affording ample facility. J. S. Murphy in Kerry Gow drew good business 4. Clara Louise Kellog 18; Florence, Hamilton 24.

Music Hall (J. A. Simons, manager): Laura Dainty in May Blossom, Mountain Pink and other pieces at ten, twenty and thirty cents to light business.

Mansfield Opera House (C. E. Dubbs, manager): Mr. Dubbs has transferred his attractions to the Perkins Grand, Patti-Rosa being the last professional to appear in his house March 23.

Items: Charles King, who fitted up the stage of the Perkins Grand, has returned to Chicago.—Many persons in the companies which have appeared here compare the Perkins Grand with the Tabor Grand of Denver for convenience of stage, dressing-rooms and appointments.

SEDALIA.

Opera House (Dr. H. W. Wood, manager): Wilson and Rankin's Minstrels 4 to a satisfied audience. Florence Hamilton in My Husband 19.

HANNIBAL.

Park Opera House (J. B. Price, manager): Wilson and Rankin's Minstrels 2, played their annual engagement to poor business. Gypsy Baron 21.

BOONEVILLE.

Thespian Opera House (C. E. Gross, manager): Andrew's Opera co. presented the Mascotte to a rousing house (when?). Helen Blythe 12.

COLUMBIA.

Haden Opera House (J. E. Crumbaugh, manager): Fred. Warde presented Virginius to a $600 house. (Date omitted by our correspondent.) Everybody highly delighted with the performance. Support exceptionally good. Florence Hamilton 16.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Wilson and Rankin's Minstrels gave good all-round performance 5 to large house. The brief Booth-Barrett engagement announced for 17, will be the great event of the year.

Eden Musee continues to draw large audiences, and gives first-class performances.

MOBERLY.

Hegarty's Opera House (C. E. Craig, manager): Wilson and Rankin's Minstrels to fair audience 3. Fred. Warde next.

MISSISSIPPI.

NATCHEZ.

Opera House (Frank M. Swan, manager): Templeton's Opera co. four nights, commencing 2, to good houses. McNish, Johnson and Slavin's Minstrels to good houses, 7.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Mrs. Potter in Loyal Love and Romeo and Juliet 4 5. The first play drew a good audience, but the house was not half filled the second night. Mrs. Potter possesses considerable dramatic ability, and if she would confine her efforts to modern society plays she might some day become quite a luminary. Kyrle Bellew is an admirable leading man, but the balance of the support is execrable. Booth-Barrett 9-11; Wilson and Rankin's Minstrels 13-14.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): A large audience waited until nine o'clock for the curtain to raise on Roland Reed in The Woman Hater, the co. having been detained by a railroad accident. The co. is good, and the songs of Miss Lewis and Mr. Reed were heartily received. Conried's Opera co. 17; Frank Daniels in Little Puck 19; Rajah 21, Parlor Match 23.

People's Theatre (R. S. Browne, manager): The Wizard Colored co. closed 7, and Spooner Brothers' Comedy co. opens week's engagement 9 with the Octoroon.

Items: Joseph J. Levy was here 4 in the interest of the Booth-Barrett comb. which appears here 12.—Roland Reed appropriately added "railroad wrecks" to his category of evils to be avoided on wedding tours.—Lanschaller, Wirtz Brothers and Co. will open in this city 23 with their new show organized here and now in preparation.

NEW HAMPSHIRE.

NASHUA.

City Hall: The Amherst Glee Club gave an excellent concert 2 to a large and enthusiastic audience.

Theatre (A. H. Davis, manager): Gorman Brothers' Minstrels 3 to fair audience. Howorth's Hibernica co. pleased a good sized audience 4. The Dartmouth College Banjo, Guitar and Glee Club gave some fine renditions 5 to good audience.

MANCHESTER.

Opera House (E. W. Harrington, manager): Gorman's Minstrels 4 (return date) to good business; performance excellent. A packed house greeted Evangeline 6, and were much pleased with its many attractive features. Rag Baby 10; Richard O'Gorman 11; Joseph Murphy 12-13.

EXETER.

Opera House (J. D. P. Wingate, manager): Fred. Bryton in Forgiven pleased fair audience 5, and made return date in May. Grass Widow played return date 7. Ranch 10, 12; Ullie Akerstrom 14; Two Old Cronies 18.

DOVER.

City Opera House (George H. De Meritt, manager): Frederick Bryton, with an excellent supporting co., in the emotional drama, Forgiven, to a large audience 3. Mr. Bryton has "caught on" in the New England circuit, and is making return dates in most every city.

NEW JERSEY.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): Walter S. Sandford in Under the Lash 5; audience very poor on account of rain. Sanford is a fair actor, but the support is nothing extra. His play is an ordinary melodrama. Bristol's horses 16; Jim the Penman 21; Corinne 21-23.

TRENTON.

Taylor Opera House (John Taylor, manager): Prof. Kellar mystified a large audience 2. Dr. Jekyll and Mr. Hyde 3-4 to good business. Mr. Bandmann assumed the dual role with success. J. B. Studley's co. presented A Great Wrong to very large houses 5-7 at popular prices. Passion's Slave 12-14.

Masonic Temple Theatre (A. Philion, manager): This house wound up its season with a successful closing week, the Early Birds holding the boards the first half of the week and the Emily Soldene Burlesque co. the latter nights.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): Vernona Jarbeau co. 2; exceeded expectations in pleasing the audience, and received enviable notices from the local press. Gorton's Minstrels 7 gave satisfaction, and in a musical way showed the delicate use of brass instruments in accompanying voices. Prof. Cromwell's Illustrated Lectures 14 19.

PATERSON.

Jacobs' Opera House drew fair houses last week with Muggs' Landing. This week Newton Beers in Lost in London. Next, Edmond Collier.

People's Theatre (A. Philion, manager): Emily Soldene and Early Birds three nights each last week to fine business. This week Dan A. Kelly.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Last week was divided between Ezra Kendall in A Pair of Kids and Robert Downing in Spartacus and Ingomar. Business fair throughout. The current week's attraction is Dion Boucicault.

Grand Opera House (H. R. Jacobs, manager): Civil Service was last week's bill. In it are W. P. Sweatnam and a specialty co.; the former is amusing, but still holds a good deal of his minstrel identity. Charles Erin Verner in Shamus O'Brien and My Aunt Bridget this week.

Court Street Theatre (H. R. Jacobs, manager): Business was good for the Kindergarden co. week of 2. The cast, which included Mr. and Mrs. Macy, Kitty Hart and others, is a competent one throughout, although the piece is trashy. Shadows of a Great City succeed them.

The Adelphi bill was Hyde's Specialty co., which did the usual business. The European Novelty and Specialty co. opened 8.

Bunnell's had a Black Flag co. as an attraction, which brought out large-sized audiences. Hettie Bernard Chase in Rags follows.

ALBANY.

W. H. Powers' Ivy Leaf co. occupied the Leland during Monday and Tuesday of last week to a fair business. On Thursday evening occurred the annual testimonial to our popular manager, Mrs. Leland, when Dion Boucicault appeared in The Jilt. Mrs. Leland was seen to excellent advantage as Lady Millicent. The house was packed, and the audience, thoroughly representative in character, was delighted with the entire performance. The floral tributes were present in a perfect avalanche. The play remained for the balance of the week, drawing fair houses.

At the Museum last week Edward Collier in a round of the legitimate was successful in attracting large houses and gave satisfaction.

The Leland opened on Monday night of the current week with an amateur performance of the Chimes. Next week brings Held by the Enemy.

Zitka opened at the Museum to large business Monday night, and will continue through the week.

UTICA.

Opera House (Joseph W. Chenet, manager): Held by the Enemy 2-3 to rather light houses, but those present enjoyed the performance. Sheridan S. Block did some fine acting as Col. Prescott; John Marshall as Lieut. Hayne had a hard part, but did it splendidly. Of the ladies, Hattie Schell was an especial favorite. Mary Mills as Rachel was also a pleasing actress. Nan's Acre Lot 4 was not heavily patronized. Harry Pepper, who assumes the leading role, is a good ballad singer. Carrie Tutein had a severe cold and could not do herself justice. She is quite a sprightly and pleasing soubrette actress, however. Zitka 5-7 drew light houses. The co. was a fair one. Jim the Penman 18-19.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Elks' first annual benefit 2 was largely attended. The whistling of Alice J. Shaw, assisted by Jennie Roof-Campbell, pianist, and the humorist, Frank Lincoln, were greatly enjoyed. Robert Downing as Spartacus 4 to small business. He is a good heroic actor and has excellent support. Henry Aveling, who joined the co. 3, is deserving of mention. Two Johns co. 6 to good business. George W. Wadleigh was in the city 4 arranging for Adonis 11.

Madison Avenue Theatre (Wagner and Reis, managers): Silver King 3 to fair business; performance good. Ezra Kendall 16; Vernona Jarbeau 17.

Items: G. W. Smith has leased above house for next season. He will retain the management of Howard Academy at Corning, N.Y.—Manager Harrison, of The Silver King co., told your correspondent he expected to address you in an open letter relative to the unclean and deplorable condition of the Shattuck Opera House, Hornellsville, N. Y. He claims credit for being one of the originators of the war against play pirates.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Pat Rooney and co. in Pat's Wardrobe past week to large audiences. This week the Dowling-Hasson Never Say Die co. The Two Johns 16.

Grand Opera House (P. H. Lehmen, manager): Little's World co. attracted fairly good houses past week. Held by the Enemy 12-14.

Casino: Business light last week. This week Mme. Bell's Novelty co.

Items: Frank Edwards, on the 7th, celebrated his third anniversary as the representative of Jacobs and Proctor's interests in this city.—H. R. Jacobs, the hustling manager, has in view a novel scheme the coming Summer. He contemplates tendering a grand excursion to the sea-shore to the attaches of all his theatrical enterprises, comprising nineteen houses.

TROY.

Rand's Opera House (E. Smith Strait, manager): Myra Goodwin 4-5 to two good-sized audiences in Philopene. Furke, Donovan and Wenzell's Minstrels to a crowded house 6. Frank Mayo 9, week.

Griswold Opera House (Jacobs and Proctor, managers): Under the Gaslight made quite a boom this week. Pat Rooney 9, week, J. J. Dowling following.

Items: E. Smith Strait, who has been on a protracted trip South and West, returned 5 on a steamer from Galveston, Texas.—Work on the new University Theatre is progressing rapidly with the intention of opening in May.—Sid Enson, of this city, has engaged with Forepaugh.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Louise Arnot Dramatic co. 2-7 to crowded house and delighted audience. Ezra F. Kimball 11. Marie Prescott 13-14.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Rags by Hettie B. Chase 2 to a fair house. Dixey 13; Jim the Penman 17.

KINGSTON.

Opera House (C. V. DuBois, manager): Myra Goodwin in Philophene 3 to good houses. Miss Goodwin's acting, singing and dancing were exceptionally fine. Her support was excellent.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Nan's Acre Lot by Carrie Tutein 3; fair business. Leading character all there is of it. Little's World 11.

WATERTOWN.

City Opera House (E. M. Gates, manager): Muggs' Landing to good house 2. Cast not as strong as last season, but performance on the whole very good. Held by the Enemy drew fair audience 4; co. A1 throughout, and the play full of strong situations. A return date will draw big.

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): John Thompson in Around the World 2-3; light business. Hettie Bernard-Chase in Rags the Wildcat came for a second visit 5 to a fair house. Weber Quartette 13; Held by the Enemy 16; Marie Prescott 17; Only a Farmer's Daughter 19; Jarbeau (return date) 20; Pat Rooney 21.

PENN YAN.

Opera House (George R. Cornwell, manager): Hettie Bernard-Chase in Rags 6 to large and well-pleased audience.

NIAGARA FALLS.

Park Theatre (J. J. McIntyre, manager): Our Boarding House 2 to poor business. Peck's Bad Boy 7 to good business. Bishop Comedy co. 11-12.

GOWANDA.

New Opera House (J. E. Van Dusen, managers): Greiner's Own Bad Boy co. and Gibler's Orchestra played to a fair house 3. Phil S. Greiner as the Bad Boy is very clever and provoked much applause. Muggs' Landing 13.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Zitka played to small but well-pleased audience 2. Rhinehart Opera co 9, week.

AUBURN.

Academy of Music (E. J. Matson, manager): Bishop's Comedy opened a fair night's engagement 3 to large houses.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Kilmorse (amateur) 4; good house. Nan's Acre Lot was fairly attended 5-7. Russell Bassett 12-14; Dixey 20-21.

Grand Opera House (Jacobs and Proctor, managers): Dowling and Hasson drew crowded houses all the week ending 7 in Never Say Die. N. S. Wood this week; One of the Bravest next.

Item: Resident Manager Charles H. Plummer, of the Grand, has been confined to the house by illness, but is now convalescent.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Lillian Kennedy co., the first cheap-priced attraction this season, packed the house every night last week.

HUDSON.

Opera House (E. Waldron, manager): The Lillian Kennedy Comedy co. 9 for week. Jim the Penman 24.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Local talent concert to a packed house 2. Robert Downing as Spartacus 3 to a large and very enthusiastic house. Henry Aveling divided honors with the star. George Harrison's co. presented The Silver King to a large house. The Two Johns 7 to a large business.

LOCKPORT.

Hodge Opera House (A. J. Heintz, manager): Ethel Tucker Dramatic co. 2, week, to very light business.

Items: A. J. Heintz has assumed the position of management of the Opera House.—T. Egbert, of the

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE, . . EDITOR

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Cutyis, F.
Crowell, G. W.
Cannon, W.
Cassette, Jules
Camville, Enrico
Conelini, Georgie
Carleton, W. T.
Durham, S.
Dunn, J. W.
Dickson, Louise
De Dube, S.
Denver, J.
Dyer, M.
Du Bois, S. C.
De Lemere, H.
De Bang, J. G.
De Schmidt, L.
Daly, Carroll
Doyle, T.
Dubbeare, Wm.
De Bar, Blanche
Dijon, W. P.
Daly, Thos. A.
Downing, R. A.
Dunbar, W. R.
Dunfin, J. J.
Elster, John
Emmett, Gracie
Edwards, Miss W. A.
Elliott, Arthur
Earle, Agnes
Elliott, W. T.
Eagle, Oscar
Eustis, F. J.
Emery, Will
Foote, S.
Fountainbleau, Leona
Frohman, C.
Forster, Wm.
Fridhet, Theo.
Fulton, J. E.
Fulford, R.
Fuller, Lois
Frank, Emma
Fish, Marguerite
Gaden, E.
Granger, George M.
Granelia, Elmer E.
Grover, Leonard
Gardiner, C. A. Mgr.
Griffith, W. H.
Gaines, Chas.
Goodwin, Myra
Greenwood, Marie
Gordyn, F. A.
Grey, Alice
Gutman, V.
Haisman, Rose
Hennan, E.
Herbert, M. G.
Healy, A.
Hess, C. D.
Harcourt, W.
Harkins, W. J.
Haworth, Joseph
Hubbell, Walter
Harrison, Maude
Hampton, May
Hardiman, F. (2)
Hawley, Geoffrey
Howard, F. M.
Hudson and O'Neal
Hall, J. C.
Huntington, Wright
Hanlon, F.
Hanley, Emma
Harrell, Maggie
Hight, Bessie,
Hatch, W. R.
Hanscom, Mr.
Hanley, L.
Irving, Henrietta
Johnstone, E. R.
James, Nat.
Kruger, Mrs. E.
Kellard, J. E.
Kusel, M. H.
Kendall, Ezra
Keene, T. W. (2)
Keene, T. W. Mgr.
Livingston, Mrs.
Lorraine, J. N.
Little, W. H.
Lockhurst, Annie
Leonard, John
Locke, Chas.
Lee, Richard H.
Lombard, Warren
Logan, A. B.
Lewis, Jeffreys
La Cardo, Sig.
Lotta.
Ladington, Helen
Laegstino, J.
Lewis, Annie
Lynch, Jas.
Lawrence, F.
Lyon, J. H.
Morgan, W.
Mortimer, Mrs. E.
Maynard, Alice
Machiny, A. J.
McVicker, Sarah
Murdoch, Lelia
McIntosh Miss I. C.
Marlowe, Virginia
Mora Deiga
Malcolm, Florine
Magnley, B.
Maria, Stella
Mace, James
McKee, F.
McCloud, P.
Murphy, Mark
Macree, E. P.
Moore, W. R.
Mortimer, O.
McDonough, T. B.
Mortland, Annie
Maeder, Frank
McGinn, T. J.
McMullen, John
McCloy, F.
Marsh, Ida
Machny, J. A.
Marlowe, Julia
Montague, Mr. and Mrs.
Noble, Adelaide
O'Leary, Miriam
Owen, G. S.
Osmond, W.
O'Shea, Kitty
O'Neil, James
Owens, E. A.
Paul, Frank
Powers, Miss
Parnel, W.
Petrovsky, Marie
Pratt, W. H.
Potter, Mrs. J. B.
Reiger, Will
Reed, B.
Rigdon, E.
Riley's company
Ross, Chas.
Ravenhide, G. H.
Reeves, H. B.
Roland Reed Co., S. M.
Ramsden, Daisy
Remington, O. M.
Reed, John
Raber, F. E.
Randall, Adelaide
Reming, Louise
Rogers, B. B.
Ruebens, L. M.
Revere, Blanche
Rogers, Loraine
"Robber,"
Spencer, Lillian
Smith, E. P.
Singleton, N.
Semaion, J. J.
Sydney, Myra
Stone, E. G.
Story, A. W.
Spencer, Agnes
Spebbing, G. A.
Saager, E.
Shirley, Della
Stevens, Fanny
Stowe, Emily
Stiner, Emma R.
Stuart, Mabel
Smith, Arden
Salsbury's Troubadours
Sedgwick, Helen
Templeton, Fay
Thomas, A. S.
Traverner, Mr. (Tenor)
Thorne, Blanche (2)
Trescott, G. T.
Thorne, Edwin
Trego, W. V.
Thorne, John
Ulmar, Lizzie May
Vredenberg, S. M.
Vine, W. J.
Vogel, J. W.
Vance, C. W.
Van Doren, A.
Wentworth, Maud
Waters, Joe
Wallace, W. D.
Waldon, May
Wallis, Jos.
Waldo, H.
Winston Op Co. Mgr.
Whelan, M. M.
Wagner, H. A.
Wallick, J. H.
Wetmore, W. B.
Webster, W.
Williams, W. L.
Wheelock, J. F.
Wyman, W.
Young, D. R. (tel.)
Yale, C. H.
Zarace, Albert
Zahn, C. I. (2)

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Imagination the Great Factor.

The amusement-seeking public have, in a certain sense, brought up square against a stone wall which checks their outward view and, for the time, imprisons them in a no-thoroughfare.

The realism of the day deals out its commodities by the pound avoirdupois, and the quart measure, and gives so much for the money, but no extras are allowed.

In other words, many theatres are conducted as groceries, and treat their customers like so many purchasers of pork and cheese.

It cannot be said that any true friend of the stage will accept these commercial methods with complacency. He does not present himself at the theatre as a second market-place or exchange, where a traffic in realty is the business at hand.

In fact, he is not willing to regard the theatre as a shop or mart of traffic, where material weights and measures are the standards of dealing. He is served, so to speak, with chunks and undigested raw estrays of hard facts under the guise of drama and its equipments.

The great enchanter has not manipulated the feast. That which bestows on the theatre, in all ages, its greatest charm is wanting, and the want is felt, though perhaps not expressed by the audiences. Their instinct informs them that this is chowder not nectar. Hodge-podge is substituted for a satisfactory and symmetrical entity.

The employment of the imagination involves the play and the characters in a homogeneous atmosphere, imparting to it unity and cohesion which it can derive from no other source.

The utter lack of this engendering and potent power causes so many of the dramas of the day to fall apart and gape with unsightly gaps and cracks at their first presentation. The revamper is called in, and, by aid of hammer and chisel and wrenches, builds up the disjointed member so that when it reappears its odor betrays the cadaver as it would a hospital patient who gets abroad covered and held together by innumerable porous plasters.

And certain wiseacres would authenticate the ill-cured mannikin by laying over the plasters the imprint "Highly moral" in commanding letters.

There is no need of all this mummery. Give us good plays by men of genius, where the imagination has a fair chance, and there will be no perfunctory clamor for ethical homilies or pharisaic diatribes.

The New York Mirror Annual and Directory of the American Theatrical Profession is now on sale at the office of publication for $1 a copy. Or it will be mailed to any address in the United States and Canada for $1.16. Remit by cheque, postal note, P. O. order, registered letter or express money order.

Personal.

OVERTON.—Charles Overton sails for Europe next week.

FORSYTHE.—Kate Forsythe sailed for New York on Monday by the *Eider*.

WALCOTT.—May Walcott has been engaged by Manager Palmer for the Madison Square company for next season.

POMEROY.—Louise Pomeroy intends going to Europe at the close of her tour. Next season she will star in a new play.

MUORI.—Camille Muori has left the Bostonians on account of differences with Messrs. Karl, McDonald and Barnabee.

ZELMA.—Annetta Zelma has resigned from the Cold Day company. She states that she will be at liberty after the 21st inst.

FONTAINEBLEAU.—Ella Fontainebleau, of the Keep it Dark company, is seriously ill in New York with pleuritic pneumonia.

POWERS.—James T. Powers has been re-engaged for next year at the Casino. He will play the leading comedy role in Madji.

ROBSON.—May Robson is reported to be engaged by Daniel Frohman for the Lyceum Theatre stock company for next season.

EMMETT.—J. K. Emmett, Jr., has purchased the 56-foot sloop-yacht Zeno, which he intends putting into commission about June 1.

VANDERFELT.—E. H. Vanderfelt has been specially engaged by Daniel Frohman for two weeks, beginning April 21, and by Mr. Palmer for the month of May.

FITZALLAN.—Adelaide Fitzallan will close her season with Mlle. Rhea in June. She has been highly commended by the California press for her efficient work.

DICKSON.—Charles S. Dickson will appear as the burglar in Editha's Burglar at a performance to be given at the Progress Club, in West Fifty-ninth street, on Sunday next.

PITT.—Harry M. Pitt will have a congenial post as stage-manager of the Boston Museum. He is well versed in all that pertains to that responsible position, and he will, in his new berth, find ample scope for his knowledge and skill.

POST.—Lilly Post, of the Spenser Little Tycoon company, was called to Chicago after the performance in Prudence on Saturday evening to attend a suit at law, in which she is to give important testimony. She will join the company at New Haven.

LYFORD.—Nettie Lyford asks THE MIRROR to say that she has played the part of the lunch girl in A Hole in the Ground, whenever Flora Walsh was out of the cast, and next season she will fill the character altogether, Miss Walsh going with A Brass Monkey.

EYTINGE.—Pearl Eytinge has written the words for a graceful vocal gavotte entitled "Forfeits," that has just been published. A Philadelphia publisher has collected the verses Miss Eytinge has contributed to *Judge* and will shortly issue them in an attractive volume.

FROHMAN.—Daniel Frohman sails for Europe on private business next Wednesday.

YEAMANS.—Mrs. Annie Yeamans and her daughter Emily will sever their connection with Harrigan's company after June 23.

CAMPBELL.—Charles J. Campbell, who has been in Europe for the past twelve months with D'Oyley Carte's company, returned to New York on Monday.

HALL.—Pauline Hall will sing with the Carleton company in Baltimore this Summer in Dorothy, Erminie, Queen's Lace Handkerchief, Fra Diavolo, Merry War, etc.

BARKER.—Richard Barker, the stage manager of the Savoy Theatre, London, arrived in this city on Monday on the *Etruria*, and is busy directing the rehearsals of Nadji at the Casino.

BATEMAN.—Victory Bateman wishes the statement denied that she is playing at Brooklyn this week in the Hoop of Gold. Miss Bateman is billed by the management without her consent.

HOYT.—Edward N. Hoyt, of the James-Wainwright company, has this season played Polonius, Horatio and Brabantio on the shortest possible notice, and each time doing credit to himself.

VAN TASSEL.—Cora Van Tassel does not close her season as early as has been announced in several journals. Her manager writes us that she will not close until June 3 at Jamestown, N. Y.

EVANS.—Tellula Evans is resting at present in Cincinnati, but will rejoin the Carleton Opera company on the 22d inst. at Heuck's Opera House, Cincinnati, during which week she will sing the title role in Dorothy. Miss Evans has had a number of tempting offers for next season.

DAVENPORT.—Louise Davenport (wife of the late W. E. Sheridan) has received an offer from Booth and Barrett to become a leading member of their company next season, but a previous engagement prevented her from accepting, and she sailed for Australia from San Francisco last Thursday week.

LELAND.—The benefit to Mrs. R. M. Leland in Albany last Thursday was a pronounced success. In spite of a storm the theatre was crowded with a distinguished assemblage. Mrs. Leland, who played Lady Millicent in The Jilt, was warmly welcomed and almost smothered with flowers.

EMMETT.—The picture on our front page this week is that of the well-known soubrette and comedienne, Gracie Emmett, an indefatigable young worker, and a lady who believes that personal effort and unceasing application are necessary to achieve professional distinction. Miss Emmett has originated many parts, both in farce and legitimate comedy, and always with success. She has received many good offers for next season, among them one to remain in the part of Carrie Calhoun in Beacon Lights, which difficult character she has played to the entire satisfaction of her manager and public. It is unnecessary to mention the many favorable press notices she has received, as every one who has seen her performances will testify to their excellence. Miss Emmett has just declined an offer from Owen Fawcett's manager for a Spring season, as she sails for England next Tuesday, returning some time in August.

Charles Vincent's New Skit.

"The new farcical comedy, which has been written by Kenneth Lee and myself," said Charles T. Vincent in conversation with a MIRROR reporter, this week, "is entitled Going It. It is in three acts, and will be produced on June 11 at Tony Pastor's Theatre, with Owen Westford, Edward Warren and Susie Russell in the cast, which will include as well a number of prominent specialty people The plot of the piece deals with the efforts of Daniel Dogge, guardian of the pretty Dolly Banks, to keep her various suitors at a distance.

"No end of trouble is caused by the old fellow, who is deeply enamored of his ward, resenting the visits of Dolly's two favored suitors, Dr. Oily Float, an ambitious though seedy dramatist, and Barry Cassidy, an eccentric Irishman. A number of new songs have been written for the piece by Kenneth Lee, and the music is being specially arranged by a local orchestra leader. It is quite probable that we will produce the piece in Bridgeport before coming to this city."

Mrs. Fiske's Play.

"I have secured the Fourteenth Street Theatre for the production of Mary H. Fiske's new play, in which Joseph Haworth is to star," said Manager J. M. Hill to a representative of the MIRROR yesterday, "and I shall produce it there on May 7. The fact that I have purchased the piece, and that I intend putting it on in the grandest style possible, should tell you more than words of mine can what I think of the work. We have determined to christen the piece Phillip Herne,

"The play, as you know, is an emotional drama in four acts, and affords considerable scope for elegance and sumptuousness in setting. The opening scene represents a villa on the Hudson, and this will be painted by George Heineman, the scenic artist of the Union Square Theatre, who painted the first scene of A Possible Case. Phil Gratcher will also paint some of the more important scenes, and no expense is to be spared toward an artistic representation.

"Joseph Haworth appears in the leading role, and probably stars in the play afterward, and the only person already engaged for the strong supporting company with which I shall surround him is Bertha Welby."

All About the Mirror Annual.

A. M. Palmer: "I consider the Mirror Annual the best thing of its kind that has ever been attempted. It is simply invaluable and if I could not get a copy at the regular price I would be willing to pay $5—yes, $25 for one."

Maybury Fleming, dramatic editor of the *Mail and Express*, writes: "Heartiest congratulations on the fullness and accuracy of your book, which seems to me the best ever published of the kind."

L. C. L. Jordan, Assistant Secretary, Cooper Union: "The Mirror Annual is very interesting and valuable."

W. J. Florence: "I hear much of its comprehensive and useful character."

Frederick Paulding: "A valuable and remarkably thorough compendium."

Lillie West-Brown writes: "Knowing your merit as a brilliant literateur I hardly understand why I should have been so pleasantly surprised by the compact perfection of your Annual. Its own completeness is a most graceful compliment to your ability as leading American chronicler of dramatic events. An enormous sale must await your book and a shower of 'laurel and lucre' for its editor."

Frank Charvat, manager of Ullie Akerstrom, writes: "It is a beauty and I would not take twenty dollars for it. I am particularly pleased with the chronological dramatic record and the directory of the theatrical profession, which I think very valuable for authors, actors and managers. Allow me to compliment you on its success."

Daniel Frohman: "The Annual brings the entire profession at the managers' finger ends. I consider it extremely useful—the record of the year's events being especially so. Such a record of past productions is always in demand, and now that it is before us I don't see how we have been able to do without it so long. The list of actors and their lines of business does away almost entirely with the need for dramatic agencies, as it supplies managers with dramatic agencies of their own."

Dion Boucicault: "It is a very sound book—an excellent one. In fact, it is the most useful dramatic compendium ever published, either here or in England."

WORK WELL DONE.

New Orleans Picayune.

The *Picayune* has received from the publishers "The New York Mirror Annual and Directory of the American Theatrical Profession for 1888," edited by Harrison Grey Fiske. This is an elegant book of 500 pages, sold at the office of publication, No. 145 Fifth avenue, for $1. It is of interest to all actors and managers and dramatic reporters. It contains a chronological dramatic record for the past year, the deaths in the profession, a catalogue of all dramatic books published last year, the text of the interstate commerce law and its effect on the theatrical business, a complete list of all stars, combinations and stock companies, and a general directory of the theatrical profession of America, including the names of 4,037 actors, with their lines of business and location, as far as possible. The work has been well done, and reflects credit upon the compiler and publisher.

FULL OF VALUABLE INFORMATION.

Providence (R. I.) Journal.

THE NEW YORK MIRROR has just issued its Annual and Directory of the Theatrical Profession. It is edited by Harrison Grey Fiske, is handsomely bound, and full of valuable information for theatrical people.

A WELCOME YEAR BOOK.

New York Evening Post.

"The New York Mirror Annual and Directory of the Theatrical Profession for 1888," edited by Harrison Grey Fiske, is welcome as an honest and elaborate attempt to give the American stage a year-book as substantial as those which are frequent in France and Germany. It is but little to say that the Mirror Annual is broader in scope and better made than the British "Era Almanack;" it is even worthy to rank with the solid French "Annales du Théâtre et de la Musique." It is not perfect, of course—we have noted not a few minor blunders, and the misprints are more abundant than of necessity; but only those who do not know how difficult it is not to blunder in a work of this kind, will be inclined to be hypercritical. The Annual opens with a Chronological Dramatic [and Operatic] Record for 1887, covering not only the United States and Canada, but also England, France and Germany. Then follow a necrology and a dramatic bibliography for 1887, the latter somewhat inadequate, but to be praised for containing the titles of articles published in periodicals. The full text of the Inter-State Commerce Law is then given, as that act had a deterrent effect, probably quite unintentional on the part of its authors, on traveling companies. Last of all is a classified directory of all the actors, managers, scene-painters, and other inhabitants of the playhouses of this country. There is also an index; and there are half-a dozen portraits—that of the late John T. Raymond being excellent.

THE MARKS OF CAREFUL AND EXTENSIVE LABOR.

Cincinnati Commercial Gazette.

"The New York Mirror Annual and Directory of the Theatrical Profession for 1888," edited by Harrison Grey Fiske, is a book of comprehensive information for managers, actors, dramatic critics, playwrights, collectors of dramatic works, railroad agents, theatrical tradesmen, etc. The work, an octavo of over two hundred pages, is handsomely printed. It has the marks of careful and extensive labor, and covers its field intelligently.

VALUABLE AND INTERESTING.

New York Dispatch.

One of the most valuable and interesting volumes to all who are connected with the theatrical profession, is the Mirror Annual and Directory, which is issued by THE NEW YORK MIRROR. It contains a chronological dramatic record, necrology for 1887, dramatic bibliography, stars, combinations and stock companies, directory of the profession and handsome illustrations. The compilation and arrangement of the data—and in fact the collection of so large an amount of matter useful to the theatrical profession and of importance for general reference is, in itself, a creditable evidence of the ability and careful statistical research of its editor, Mr. Harrison Grey Fiske.

A VARIETY OF INTERESTING DATA.

Philadelphia Ledger.

The New York Mirror Annual for 1888 contains a variety of interesting data about dramatic events during the past year, and has several other commendable features, including biographical sketches of actors and singers who died within that period, and a directory of the theatrical profession in America.

IT WILL BE TREASURED.

Newark (N. J.) Advertiser.

The bright young editor of that excellent dramatic journal, the NEW YORK MIRROR, has just published the first number of an annual, which will certainly be treasured hereafter by persons who take interest in the stage. Judging from this first number, the work is admirably planned and will grow in value from year to year. The book for 1887 is a good-sized, stout volume, printed neatly on strong, clean paper, and bound in black cloth. It is a complete directory of the theatrical profession for a twelve-month, and it contains an elaborate summary of all the theatrical productions for that period. Then there is the necrology for 1887, a dramatic bibliography, a chapter on the Inter-State Commerce law, a list of companies and stars, a general index. The principal dramatic critics attached to American newspapers are also mentioned, and there are lists of prominent writers on the drama and of dramatists. The list of dramatists comprises nearly eighty names, which is a pretty fair showing. In the difficult task of editing this invaluable annual, Mr. Fiske had the assistance of Albert Ellery Berg, who compiled that popular compendium, the "Encyclopædia of Art, Music and the Drama."

FULL OF INTRESTING THINGS.

Albany Union.

It reflects the greatest credit on Mr. Harrison Grey Fiske, the gifted editor of THE MIRROR, who says truly in the preface that the need of such a work is apparent. This book of 500 pages is full of interesting things to the profession and others as well. The dramatic record for the past year and the necrology are interesting and the illustrations consists of portraits (in tints) of the late John T. Raymond, Jennie Lind, Marie Aimee, Alice Oates and William E. Sheridan, and a picture of the Actors' Memorial Monument, unveiled last June at the Cemetery of the Evergreens.

A MARVELOUSLY CHEAP BOOK.

Boston Transcript.

The New York Mirror Annual and Directory for the current year has appeared after several postponements, which, however, were unavoidable, because of the late hour at which the work of preparation was begun. It is a neatly printed and bound volume of over two hundred pages. The Annual is the first attempt to supply a complete record of a year's theatrical doings in this country and Europe. It embraces the dramatic events of the year, arranged in chronological order, in the United States, England, France and Germany, with the original casts of new productions and sketches of the plots when of sufficient importance. To this follows the necrology for the year, in which brief but comprehensive sketches are given of 134 artists, authors and others; and next comes a dramatic bibliography, in which are named the books and magazine articles relating to the stage that appeared in the course of the year at home and abroad. The full text of the Inter-State Commerce law is given, with some account of its effect on the business of those who provide diversions for the public. The directory consists, first, of a list of the traveling and resident companies in the United States (numbering 913), and, second, of lists of men and women concerned with theatrical or operatic ventures in any way, on either side of the footlights, throughout the United States, with their addresses. The second lists are classified according to the department of business or stage work or the artistic duties which each assumes. Last, but not least in importance to all who shall have occasion to consult the book, is an index to the names and subjects mentioned in the Annual. From this summary it will be seen that the book is of interest to all who care to be acquainted with the course of events in the dramatic world, and of real value to those who have practical relations with the stage. So much information of various sorts is contained in the book that the marvel is that it can be afforded for the price charged. On the whole, Mr. Harrison Grey Fiske, its editor and compiler (who is also editor of THE NEW YORK MIRROR), may be heartily congratulated on the success of his efforts. The book is for sale only at the office of THE NEW YORK MIRROR.

ITS FEATURES.

Publishers' Weekly.

The features of this Annual comprise an exhaustive chronological history of all dramatic and musical productions and other events during the year 1887, with the casts and plots of all new works brought out in this country, England, France and Germany; a necrology embracing biographical sketches of all professionals that died in the countries named, and the dramatic bibliography of the year. The book contains also an authentic directory of the American dramatic profession, giving not only the names and permanent addresses of over 5,000 actors, actresses, managers, etc., but also a thorough classification of their diversified lines of business; the text of the Inter State Commerce law, and a list of stars, combinations and stock companies of the season of 1887-88. Copious analytical index makes the volume easy of reference.

A REFERENCE-BOOK OF VAST BENEFIT.

Chicago Inter-Ocean.

An unexpectedly complete and valuable chronicle of theatrical information is the New York Mirror Annual and Directory, just issued, as the work of Mr. Harrison Grey Fiske. It is a surprisingly full record of every practical sort of useful and interesting fact and incident of the season of 1887-88. Its contents embrace the chronological dramatic record, the necrology for 1887, dramatic bibliography, the stars, combinations, and stock companies of the season, the names and permanent addresses of 4,037 professional people, and is a reference book of vast benefit to managers, actors, critics, playwrights and others. Were such a publication made yearly, with careful revision to date, the volume would constitute a library of theatrical information of inestimable value. It is only remarkable such a work has not earlier engaged attention.

AS COMPLETE AS IT CAN BE MADE.

St. Paul and Minneapolis Pioneer-Press.

THE NEW YORK MIRROR has issued an Annual and Directory of the theatrical profession for 1888, edited by Harrison Grey Fiske, which will be found a most convenient reference book for all interested in the dramatic profession. There is a full chronological dramatic record for 1887; necrology for 1887; dramatic bibliography; the text of the Inter state Commerce law; a list of stage combinations, etc., for 1887-88, and a complete directory of the theatrical profession in the United States, with illustrations of the leading actors and actresses. The work is as complete as it can be made. NEW YORK MIRROR, 145 Fifth avenue, New York.

HEARTILY RECOMMENDED.

Spirit of the Times.

THE NEW YORK MIRROR has issued an excellent Annual, full of valuable information for the profession; interesting to the general public and likely to supersede the catch penny theatrical directories which mislead their readers. We recommend it heartily.

A VALUABLE VOLUME.

Eddy's Squib.

One of the most valuable and interesting volumes to all who are connected with the theatrical profession is the Mirror Annual and Directory, which is issued by THE NEW YORK MIRROR.

INVALUABLE.

Indiana State Sentinel.

THE NEW YORK MIRROR has issued a Directory of the American Theatrical Profession for 1888. It is the first endeavor to provide a complete, compendious and reliable record concerning stage people and dramatic information for the year that is past. The publishers design similar publications in the years to come. The book is invaluable to managers, actors, dramatic critics and all who take an interest in theatrical matters.

ANOTHER EVIDENCE OF THE MIRROR'S ENTERPRISE.

Atlanta Constitution.

The first volume of the New York Mirror Annual is out. The work is one of great value to all members of the profession, and stands as another evidence of the enterprise of THE MIRROR and its able editor, Mr. Harrison Grey Fiske.

INDISPENSABLE.

Detroit Free Press.

Harrison Grey Fiske, the well-known editor of THE NEW YORK MIRROR, has completed and published a work called The New York Mirror Annual and Directory of the Theatrical Profession. It is the best and most convenient work of reference concerning stage folk that has ever been published in America, and it promises to become a yearly event. Every person who is interested in stage matters must find Mr. Fiske's Annual indispensable.

COMPLETE.

Norristown (Pa.) Herald.

The New York Mirror Annual and Directory of the American Theatrical Profession for 1888, edited by Harrison Grey Fiske, is the most complete work of the kind ever issued in this country. It is printed on fine paper, bound in heavy cloth, and the price is $1.

SHOULD BE ENCOURAGED.

Nashville American.

The New York Mirror Annual Directory of the American Theatrical Profession for 1888 has been published in quarto form, with cloth binding, elegant dress, easily-read type, and an arrangement that makes the information it contains accessible to a degree. It is edited by Harrison Grey Fiske, editor of THE MIRROR. This is the first endeavor to provide the contemporary stage, from year to year, with a complete, compendious, and reliable record, and should be in every way encouraged to a permanent life.

OF GENERAL VALUE.

Baltimore Telegram.

The Directory will be of value to the profession generally.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

There is an endless supply of juvenility in the bosoms of those highly prized relatives of the entire dramatic profession, Aunt Louisa Eldridge and Uncle Ben Baker. They are both as spry as the youngest and liveliest of their noble army of theatrical nephews and nieces, and they both have a pleasant habit of remembering anniversaries. Last Friday was Uncle Ben's birthday, and of course Aunt Louisa sent him a handsome basket of flowers. The roses, hyacinths and pansies were fragrant and beautiful, like the garlands of simplicity and goodness that wreathe the heart of the beloved recipient.

* * *

Augustin Daly has been enabled to gratify his love for book collecting lately, thanks to the profits of the season. A Broadway dealer has sold him volumes aggregating a cost of $30 000 the past few months. For one rare publication alone he paid $3 500. The binding of a $100 set of Dickens cost $500. His ambition is to possess the finest dramatic library in the country. Before his failure ten years ago he owned a large and valuable collection. It went under the auctioneer's hammer and was dispersed.

* * *

Daly wants to win a name as an author. He has just published, at a considerable expense, a monograph of Peg Woffington. It is sumptuously printed, illustrated and bound, and I imagine it is for these reasons, rather than for any literary value, that the price is fixed at $50 for the wide margin copies, and $25 for the smaller size. About a dozen have been disposed of. Daly is evidently a voluptuary in book making—he prefers that the fierce light of his literary genius shall shine only on a few admirers and friends. A short time since he got out a similarly expensive book called "A Portfolio of Players," containing portraits and eulogies of himself and his company. The commendatory notices were written by Mr. Winter, of the *Tribune*, Mr. Dithmar of the *Times*, and others. Without casting discredit upon the motives of these excellent men, the question nevertheless arises whether it is either conformable with propriety or good taste that the critics of two daily newspapers of high character should dedicate their presumably unbiassed pens to the service of a theatrical manager whose players and productions it is frequently their duty to criticise.

* * *

A. M. Palmer possesses a large library, which is rich not only in dramatic works but in respect to other branches of literature. He buys books judiciously and without reference to the fancy values attached by the dealers. The compilation of the history of the Union Square Theatre, under his management, goes steadily on. It is not intended for publication, but its preparation has already cost over $8,000. When completed it will be a most unique and valuable work. The book contains the casts and criticisms of every production at the Union Square, a portrait and biography or autobiography of every actor, great and humble, who appeared on its stage, together with a vast variety of kindred material. It is Mr. Palmer's intention, I am informed, to bequeath this remarkable record to the library of the Actors' Fund.

* * *

While indulging in theatrical book-chat I wish to call attention to a series of twelve aquarelles, by Julius Schonberg, illustrating characters from Dickens. They are clever productions, executed in the true Dickinsonian spirit. J. W. Bouton, the bookseller, is about to bring out colored photo-gravure copies of these sketches. They will be equally suitable for framing or illustrating a choice edition of the great novelist's works.

* * *

The project of an up-town journalist's club which should be more exclusive and representative in character than the Press Club has been discussed for several years. It has now advanced to a tangible point and taken the form of the Fellowcraft Club, an organization composed of two hundred reputable and recognized men. John Ford, of *Harper's Weekly*, is at its head, and the members include the principal editors and writers of the leading daily and weekly papers and the monthly magazines. Only men of good standing, socially and professionally, are eligible; while publishers, writers for what are known as "trade" papers, journalistic black sheep, and men that do not live solely by their pens, are barred out. It is probable that the Fellowcraft will lease the building on West Twenty-Eighth street now occupied by the Republican Club and take possession on the first of next month.

* * *

Fred Marsden doesn't look like Henry George, but he is often taken for that apostle of the working classes. The other night, at the Cortlandt street ferry, he was beset by a crowd of hackmen who mistook him for George, and nearly mobbed him. The dramatist says that if this sort of thing continues he will have to sacrifice the beard that, in his opinion, causes the whole trouble. I learn that Henry George, by the way, has taken THE MIRROR'S old quarters on Union Square for the publication of his paper, the *Standard*.

* * *

In a big wholesale paper-house down town, last Saturday, my attention was called to a bright little boy in knickerbockers. He was soberly and critically examining the texture, finish and weight of certain samples of white paper, and he appeared to be very seriously debating the matter of choice. A still smaller boy was exhibiting the samples and deferentially quoting the prices. I turned to a member of the firm for an explanation of this juvenile commercial transaction.

"That's Willie, the nine-years-old son of Joseph Jefferson," said the dealer "He is the publisher of the *Jackknife*, an amateur paper. The youth who is acting as salesman is my office-boy. Master Jefferson is about to buy the paper for his publication. The order will be for about two pounds, but Bennett or Pulitzer wouldn't take more trouble to get a paper to suit. I'm thinking of making new rolls should it be necessary and if we are favored with young Jefferson's contract"

* * *

There is at least one consistent thing about Charles Hoyt's absurdities, and that is the complete imbecility of their titles. Imagine the astonishment of future generations of dramatic historians at the extraordinary nomenclature invented by Mr. Hoyt! Will the frequency and fatuity of these titles justify posterity in assuming that the theatres of the present decade were asylums for idiots?

* * *

The London *Stage*, which has rapidly superseded the *Era* as the favorite theatrical paper on the other side, comes to me in a new form this week, with broader and longer columns, and other evidences of solid prosperity. The *Stage* is earnest, conscientious and ably written, and these are rare qualities in newspapers, dramatic or otherwise, these days.

* * *

The Lights and Shadows company came over from Philadelphia, and reported at the Fourteenth Street on Monday, Manager Kennedy claiming a two-weeks' contract. The actors were refused admittance. At the close of the fortnight, Mr Kennedy will begin a suit for damages against Mr. Rosenquest, through Judge Dittenhoefer.

* * *

J. M. Hill, encouraged by the success of The Henrietta and A Possible Case, has determined to establish a stock company at the Union Square next season. He will produce American comedies by American authors. The season will open in October with A Possible Case. Mr. Rosenfeld is commissioned to prepare another piece. Miss Dorr and Messrs. Kennedy and Hilliard have already been engaged for the company.

* * *

Pauline Hall's contract with P. Harris and William Carleton to play for ten weeks this Summer at the Academy of Music in Baltimore is an excellent arrangement for the popular singer. The terms are exceptionally large.

* * *

"Warsaw?" remarked the Sage, musingly, as he picked up an advertising circular from Wisconsin. "A place where an actor could get a cold welcome, I should say—so near the Poles."

* * *

Billy Florence is reaping the reward of good living. His Majesty the Gout has caught him by the legs and the genial comedian must needs limp about with a smile and a cane. On Saturday he sails for London to see The Don and find out whether it's worth buying and bringing back.

* * *

Three actresses died here within three days from the same cause. The coincidences of death are as strange as those of life!

* * *

Last week THE MIRROR'S critic, in his review of Partners, inadvertently omitted to notice the performance of Charles Derwentwater, by Walden Ramsay. This was a pity because, although the role is a peculiarly ungrateful one, Mr. Ramsay acted it—as he acts everything—conscientiously and well. A very little exaggeration on his part would have seriously impaired the success of the drama. But he was judicious and careful, and his efforts did more to aid the representation than would appear, perhaps, at first sight.

Mr. Aronson's Trip.

Edward Aronson looks greatly improved by his Florida jaunt, from which he returned last week. He has grown fleshier, and has buckled down to work with his accustomed diligence and energy. Mr. Aronson was not deeply impressed with the attractions of the famous Winter resort.

"The trip made me feel stronger and better," he said to a reporter. "I have had a pleasant time, but after all there is no place like home. Florida is a splendid place for a man in good health to have a good time, but it offers no inducements for the sick, excepting of course, the splendid weather. The rooms in the hotel are of the stereotpped size, 8x12, and in St. Augustine, for instance, you can't have the exercise you want—walking—for the streets are sandy, and there are no sidewalks. The hotels make no provision for invalids, and it is a farce to go down there to recuperate. There is little comfort to be found for any one but a prize-fighter.

"The Ponce de Leon Hotel at St. Augustin is a marvel, and if THE MIRROR wasn't a dramatic paper I could talk to its representative for hours of the grandeur and magnificence of this hostelrie. We have nothing like it in New York, and I doubt whether there is any hotel in this country or Europe that can compare with it. It reminded me of pictures I had seen of Spanish castles.

"I was glad to get back to New York, for there was a lot of work awaiting me, and I wanted to take some of it off Rudolph's hands Rehearsals of Nadji are going on every day. The scene of the new opera is laid in Hungary, and gives abundant opportunity for elaborate effects in the way of costumes and scenery."

He Suffered from Paresis.

It was Tuesday, the day after James Owen O'Connor's debut at the Star Theatre. That gentleman was seated at a table in his room in the Allman house, when a reporter for THE MIRROR entered.

"Well, the papers have given it to me, have they not?" Mr. O'Connor began. "But I was prepared for it. I knew that I would be 'ripped up the back,' as they say. You know I'm right between sanity and insanity now, and I think I ought to know something about the madness of Hamlet, or rather how to impersonate it. Do you know, though, that if I had a razor after reading the papers this morning, I would have cut my throat. That's a fact. They don't know what they're doing. But after seeing my wife off to Jersey City I went up to Central Park, and there I managed to walk it off. You know I have the same trouble that John McCullough had, though, thank God, not from the reported cause of his trouble.

"Now, about these papers. There's one of them that wouldn't say a good word for me if it could possibly help it, simply because I have an O in front of my name, while other critics are disappointed dramatists who, being disgruntled themselves, see no good in others. Do you know what was the matter? I won't say for sure, but a friend met me on Fourteenth street the other day and told me just how things would be unless I did some 'greasing.' To tell you the truth I believe that the gentlemen of the press gave an honest expression of their opinion as far as their lights guided them; but they were biassed by the opinion of the audience, which I looked upon as a packed jury. I will tell you why. A discharged actor named Snow, who is a relative of the senior called Bishop Snow, was discharged by me for gross and rank incompetency. He threatened to have a gang of brokers and others in to guy me. That reminds me of a new species of deception, which I don't think you've heard of. I received a telegram signed 'Tony Hart,' asking for two seats. I sent them, but found out they were not for Mr. Hart at all. Well, as I was saying, there were other discharged actors of my former companies in the theatre and they were detected in guying. I am of opinion that the man did have a crowd there. The *Star* says that unlike other tragedians I had no claque to work up my applause, and neither had I.

"Do you intend to continue?"

"Yes, sir. I have taken the theatre for two weeks, and I will positively continue if alive Very likely next week for the whole week I shall play Richard III. They have made me pretty sick, and given me what Paddy gave the drum—'a good bating'—but I think that I will make them utterly reverse this verdict."

Is it true, Mr. O'Connor, that you were at one time an inmate of a lunatic asylum under treatment for paresis?

"Yes, sir—that is quite true. It was five years ago. I was suffering from incipient paresis, which was partly hereditary and partly superinduced by overstudy and general ill-health. When I first went into this business I was engaged as leading man for a star whose name I will not mention, and studied and played a different part every night. On the fourth night I was in bed with a raging brain-fever."

"Did you ever before have such a reception as was accorded you last night?"

"Never since I have been on the stage; in fact, never in my life, have I had an audience make such a demonstration. It is quite the exception to the rule. In Syracuse, for instance, I could have taken in Hamlet three or four calls after each act, and I have received petitions from that city signed by the Mayor, U. S. Senators, Congressmen, State Senators, Bank Presidents, College Professors, and—now you'll laugh—Bishops. They went to see me play Richelieu, and asked me to make a return engagement."

"Is it true that you are a millionaire, Mr. O'Connor, as has been frequently asserted in the press?"

"It is not. When my father died three years ago he left an estate valued at $600 000 to his six children. That made our respective shares $100 000 To oblige my brother, State Senator Eugene F. O'Connor, who wished to keep the estate intact, I took my inheritance in the shape of a mortgage on the estate, so that he might buy it in. The mortgage was for six per cent. I discovered afterwards, to my dismay, that the mortgage was a second one, and that the rate of interest had been reduced to 5 per cent., making my income $5 000 a year. That income is very precarious, owing to the uncertainty with which the interest is paid, and I have more than exhausted my income in paying my company their salaries and other incidental expenses. Besides that, I have all along during the past four years, been the recipient of begging letters from impecunious professionals, and it is inculcated by my religion not to refuse alms."

"How many years have you played in this country, and why is New York now permitted to witness your impersonations?"

"When I go out on the road after this engagement it will be my fourth season in this country, and the reason why I did not appear here before is because I did not care to rent. This debut will have cost me $6 000. At first I did not know the value of a New York 'send-off.' A manager in the West told me that all I needed to be a great drawing card in the West was the seal of New York applause Ha, ha! I've got it! In the West my business has been artistically good, but financially I have had my ups and downs. Yes, indeed, mine has been a checkered and precarious career."

A Chat With Boucicault.

"I am confining myself to one play just now," said Dion Boucicault to a MIRROR representative who saw him the other day, before he left town, "and that is The Jilt, which I am presenting exclusively. I go from here to Buffalo, then to Toronto and Chicago, and then back to New York, closing my season the end of May in Brooklyn. I shall remain in New York and vicinity the whole Summer, at work for next season. I have a comedy to finish for Mr. Daly, which I am now at work upon, and which is almost completed. I shall read it to him in London, and it may be done there, though it is not settled yet. I have another play now in hand for Mr. Palmer. It is Decore, which needs deodorization—that is, it must be deprived of some of its questionable features. I shall finish it in a few weeks. I am also looking forward to the production of a new and original five-act comedy."

"Do you see any marked change in public taste regarding the character of dramas and dramatic work in general?" asked the reporter.

"I do, most decidedly. I believe that we are getting toward that point where the public is tiring of trivial, fluffy pieces, and calling for something with more substance to them. The day of the trivial and adulterous drama is fast vanishing."

"How do you regard the present outlook for dramatic affairs in New York?"

"As not particularly encouraging. The difficulty which New York seems likely to experience will be in the large number of combination and star theatres that will be open next season. Wallack's and the new Broadway are added to the number, and there does not appear to be a sufficient number of important attractions to fill so many theatres. Such theatres are of no real value to the drama. They afford furnished lodgings where tramp entertainments follow each other in variety fashion, but leave no lasting impression, and do no good.

"The steady support given by the New York public to Mangers Palmer and Daly, and I believe more recently to the Lyceum Theatre, indicates the faith and satisfaction of this public in well-arranged stock theatres. The actors employed are appreciated, while the actors in support of a star or a combination are of less prominence, and their merits are buried. The managers of combination theatres are very properly regarded the same as janitors, and pay very little attention to the character of the entertainments that follow one another.

"Sincere lovers of the drama must regard with regret that New York, the third city in the world, should be so entirely dependent on Paris and London for its dramatic supply. There was a time when it recruited its actors and actresses from London. Now we have discovered that American artists are equally good, if not better, than we can get elsewhere; and I hope the time is approaching when the American dramatist is as much appreciated in New York as he is in London.

"Have you seen the interviews in the *Christian Union* with several notable persons on the moral influence of the drama?"

"Yes. I do not think the stage is a pulpit, or the dramatist a clergyman. The moral, if any, in a drama must be incidental and covert, and should not possess the mind of the dramatist. I can remember no great drama in any language where such a moral principle has been made the permanent object of the author. Our art is simply to give pleasure, and the more intellectual the pleasure the higher the art. But if a moral deduction can be made by the audience so much the better; but this moral must always underlie and be deducible.

"It must not be thrust as a medicine upon the spectators. There is a moral, of course, in that most immoral play, The School for Scandal, but I fail to find any in The Rivals, or in As You Like It. I doubt very much if Shakespeare had any moral purpose in Othello or in Macbeth, but we can extract morals from these if we please. M. Zola declares that he has morals in his works, but I had rather not extract them. I have seen the effect of a play remarkably exhibited. It was on the first presentation of my drama, The Willow Copse, when a young girl was taken in a fit of hysterics from the theatre. This girl acknowledged that the scene between Rose Fielding and her father had struck her as being so applicable to her own experience that she was overcome by it. But whether any lasting impression was made is a question. The play was never written with any such object. Shakespeare makes Hamlet practice on the king and queen in this fashion designedly, but I don't think he ever practiced it anywhere else.

"What are your intentions for next season?"

"I do not know what I shall do, whether I shall make a farewell tour through the provinces of England, devote the same time to the South and West here, or remain in New York. I should greatly prefer the latter if I could see my way to a position here where I could be of some service."

"I regret very much," said Daniel Frohman to a MIRROR representative, "that contracts have been made for the tour of The Wife this Summer, for then I should have kept the play on here until the opening of E. H. Sothern's season in August. The Wife could have remained here until long after the Winter holidays. Mr. Hayman has kindly released me from producing four plays in San Francisco, which I was to have done according to the contract. I hope, though, to do two extra pieces besides The Wife at the Baldwin Theatre."

Obituary.

ANGY GRIFFITHS.

Mrs. Ralph Delmore, professionally known as Angy Griffiths, died at her residence 238 East Fourteenth street at half-past nine last Friday morning. The cause of death was peritonitis. The illness lasted only nine days, and as the crisis was passed on the preceding Tuesday recovery was considered certain. But a sudden relapse occurred on Thursday night with the fatal result noted. The funeral took place on Sunday, according to the rites of the Roman Catholic church. The interment was in Calvary Cemetery. There were many beautiful floral tributes from friends and relatives. Among those present were W. H. Harkins, Charles Kidder, W. H. Sullivan, Joseph Wilkes, Miss Richardson, Grace Felton, Jennie and Clara Allison, Mr. and Mrs. Jerome, Louisa Eldridge, Carrie Johnson, Frank Jameson, John Duff, Jr., and Mr. and Mrs. Giles Shine.

Angy Griffiths was born in this city on May 13 1856, and made her debut about 1871 at Niblo's in the spectacle Leo and Lotus. She was next engaged at Booth's Theatre and played various lines of business. She afterwards appeared under Josh Hart's management. In 1878 she joined Whitney's stock at Detroit, where she supported McCullough, Raymond and other stars. She played soubrette parts chiefly. Then she traveled with Rhea for a time. She was in the original cast of The Romany Rye and remained in that piece for two seasons on the road. Next she joined Gus Williams' company for a season. Her last engagement was with the Hoop of Gold company, in which piece she last appeared at Baltimore in January.

MRS. AUGUSTUS PITOU (ABBIE WARE).

Mrs. Augustus Pitou, whose maiden name was Abbie Ware, died at her residence, 129 West Ninety-fifth street, on Sunday morning last. Mrs. Pitou was thirty-four years old. She made her professional debut in the stock company at the Grand Opera House, Toronto.

Mr. Pitou was a member of the same organization, and eventually the theatre passed under his management. He married Miss Ware in 1875 Three children were the issue, one a lad of eleven and two girls, one eight and the other an infant.

Mrs. Pitou was taken ill on Tuesday night of last week. Her condition excited no alarm until Saturday morning. The cause of death was peritonitis. The funeral took place yesterday (Wednesday) morning at 10:30 from her late residence. The interment was at Woodlawn.

LILIAN OLCOTT.

Ida Lilian Olcott, on Sunday, at the Westminster Hotel, from the results of a cold contracted during the recent blizzard. The popular actress was the daughter of Dr. Cornelius Olcott, a Brooklyn physician. She was born in 1861. She became a prominent amateur actress. In 1882 she played Juliet with the Williamsburg Amateur League, and shortly afterward went on the road for a few weeks professionally, making an appearance at the Brooklyn Theatre as Juliet. She made preparations last year for an extended tour, which was abandoned on account of her father's illness. In 1884 she starred in Dark Days. The next year she went to Paris and purchased the American rights to Theodora from Sardou, in which drama she played with artistic success for two seasons. Litigation with the Franco-American agency caused her to disband her company in Chicago recently. The funeral took place yesterday (Wednesday), and the interment was in Greenwood.

GEORGE H. GRIFFITHS.

George H. Griffiths, an English actor, who was a Philadelphia favorite for a great number of years, died on Tuesday at his residence 1826 Lawrence avenue, Philadelphia, after being ill with pulmonary consumption for just one year. His reputation as an actor, and his personal popularity, although greatest in the Quaker city, extended throughout the country. His principal line of business was old men. During his long career he was in turn a member of every stock company in Philadelphia.

CHARLES JORDAN.

Charles Jordan, an actor who has recently been playing in W. J. Fleming's Around the World company, and who, about two years ago, came to pecuniary grief with the Argonauts of '49 while touring in the West, died on on Tuesday in St. Luke's Hospital, Chicago. The deceased was a relative of George Jordan.

Madison Avenue Drawing-room.—Reception—Two fashionable maidens meet.

Bertie—Why, Gussie, how well you are looking; beautiful evening, eh? By the way, have you seen La Tosca?

Gussie—Oh, dear, yes. It's perfectly grand, isn't it?

Bertie—Elegant, my dear. But how shockingly immoral and suggestive.

Gussie—You are right, my love. I would never consent to father or brother going to see it.

A score of mechanics are hard at work at the People's Theatre on the effects to be introduced into James A. Herne's new play, Drifting Apart, which opens at that theatre May 7. D. B. Hughes and assistants are laboring on the paint-frame, while B. Raymond and assistants are busy in the carpenter shop. Fred. Eustis will write the music, and the choruses will be under the direction of W. D. Marks. Eaves will furnish the costumes. Maud C. Jeffries, a Southern Society woman, will make her debut in the play.

Ted Marks, the advance agent of the Corsair company, is credited with a clever business stroke. The Corsair company had three weeks time rather awkwardly arranged. It is playing this week in Baltimore, next week in Providence, and the following week Washington. As a rule the baggage would have had to be carted through this city at a big expense and considerable trouble. Mr. Marks had it so arranged that it was all carried on two fifty-five foot cars of the Pennsylvania Railroad company. It was brought to Jersey City on Sunday last, taken by the steamer *Maryland* up the Harlem river, and by a branch road to New Rochelle, where the train got on the main road, and thence to Providence. The return trip will be made in a similar way.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

New York Standard Dramatic co., who was stricken with paralysis a few weeks ago, is improving.

CORTLAND.

Opera House (Warner Rood, manager): The London Gaiety co. were billed for a week's entertainment in A Bedroom Set (new here) Monday good house; Tuesday no one scarcely; Wednesday evening same, and did not show.

AMSTERDAM.

Opera House (A. J. Neff, manager): Robert Downing 3 in Spartacus to large and appreciative audiences. Mr. Downing was evidently at his best, and played the part with a force, spirit, judgment and intelligence that showed him to be fully entitled to the remarkable histrionic reputation which he has achieved. He was called before the curtain at the close of every act. His support was excellent. Aiden Benedict Monte Cristo co. 5 to large audience. All seemed pleased, and Mr. Benedict showed himself an actor of no mean merit.

Potter Opera House (N. S. Potter, manager): Professor Taylor's Cabalastic Wonders come 9-12.

NORTH CAROLINA.

RALEIGH.

Metropolitan Hall (C. D. Heartt, manager): Lilly Clay's comb. to good house. Show gave good satisfaction—to the men—notwithstanding many of the old baldheads said the fancy show pictures had fooled them and that they did not see what they anticipated.

WILMINGTON.

Grand Opera House (James E. Wilson, manager): Lily Clay's Gaiety co. to very fair house. For a performance of its kind it had much merit.

OHIO.

TOLEDO.

Metropolitan Opera House (C. A. and J. G. Miller, managers): The Grand French Opera co. gave us the treat of the season 2-4. Les Huguenots, Favorita, Boccaccio and Faust were the operas given, and all were splendidly cast. Business poor. The Arion Club, assisted by Mme. Aus der Ohe, gave an enjoyable concert to large house 5. Pirates of Penzance, by local talent, 19-21.

Grand Opera House (Miller Brothers, managers): One of the Bravest did a satisfactory business all week. This week, Taken from Life.

BUCYRUS.

Opera House (V. R. Chesney, manager): Marie Prescott produced Ingomar 3 to packed house. Every seat was sold in twelve hours. Thomas W. Keene 7 in Richard III.; crowded house.

AKRON.

Academy of Music (W. G. Robinson, manager): Mr. and Mrs. George S. Knight in Over the Garden Wall 31 to large house. Performance fair. Marie Prescott, supported by R. D. McLean, played 4-5 in Romeo and Juliet and Brutus to fair average business. McLean's Brutus was an intellectual representation. A return date of T. W. Keene 6 was met by a good house. The bill was Julius Cæsar, in which Keene as Marc Anthony was splendid, especially in his address over the tomb of Cæsar. J. Wheelock as Cassius was excellent.

People's Theatre (Jacob Aberle, manager): Leonzo Brothers opened for a week in varied repretoire to fair houses. Francis Labadie week of 9.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Floy Crowell and a splendid co. week of 2 to good business. Her new play of Infatuation met with hearty approval.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): An inferior show played here 5. Rhea 26.

Items: Julia Marlowe is a Portsmouth girl, of whom our people are proud.

WARREN.

New Warren Opera House (P. L. Webb, manager): Boston Ideal Opera co. 5. Violent thunderstorm caused small audience. Marie Prescott in Romeo and Juliet 6 to good house. The star was excellent, and Mr. Johnston's Mercutio was one of the best things seen here this Winter.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): A light house greeted the Boston Ideals 6 in Victor the Blue-Stocking. Those who heard Miss Lussan in the short role of Fanchette easily determined how much superior she is in light opera to any other singer who has visited our city. The Marquis of Clement Bainbridge at once made him a favorite. His acting was above criticism. The singing of Miss Edgar and Miss Avery was excellent. A full house met Mr. Keene in the part of Iago 5. The audience was fairly divided in opinion as to the relative merits of Joseph Wheelock's Othello and the star's Iago. A good house heard Marie Prescott 8, supported by Mr. McLain in leading part. The play of Brutus affords Miss Prescott the dual roles of the imperious queen and the Roman maiden. Her rendition of these widely differing characters attests the range of her talent. Mr. McLain was a Brutus such as the student of classic Rome can well appreciate.

Items: Carrie Livingston, of Gus Williams' co., is visiting her home here for a few days.—T. T. Cook, of Human Nature co., was in the city long enough to shake hands and leave his bride, a charming young lady from Lynchburg at his father's home.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): McIntyre and Heath Minstrels 1 to a large house. Mattie Vickers to a fair audience 1. A Night Off to a fair house 4 Melville Sisters 8-14.

Opera House (Hedsley, Overmeyer and Decher, managers): T. W. Keene in Othello 10.

Stevens' Fashion Theatre (Milt Stevens, proprietor): Fair houses all week.

Item: Mattie Vickers' $2,000 (?) sealskin cloak was admired by all the ladies.—The Melville Sisters reorganized for this season here.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Ada Gray played East Lynn 3 to good-sized audience. A stormy night prevented Jennie Calef in The American Princess from having a large audience. Miss Calef's support is very good. Keep it Dark 17; Nina Willard co. 18-21.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): Pat Muldoon's Comedy co. 2 to good house, Ida May's Female Minstrels 14; Clara Louise Kellogg 17.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): The Tin Soldier did a good business 5. The Daniel Boone co. gave a good performance to a large-sized audience 6. The Night Off co. had only a fair-sized audience 7, though a well-pleased one. Effie Ellsler 12; Keep it Dark 16

Items: The Elks have moved into their new lodge-room, the finest in the State.

NEWARK.

Opera House (J. H. Miller, manager): Duncan Clarke's Female Minstrels, 5, proved to be a very tame affair. The minstrel entertainment given by local talent, 4, turned out to be a great success in every particular.

CANTON.

Opera House (Louis Schaefer, manager): Ada Grey opened the week 2 with East Lynne, and drew only a fair house. Miss Grey as Lady Isabel seemed to please the audience, but is surrounded by a very poor co. A Tin Soldier 5 First time in Canton, and drew a large audience. Performance fair of the kind.

PIQUA.

Opera House (W. G. Conover, manager): McIntyre and Heath's Minstrels 4 to small house; performance mediocre. A Night Off was billed for 3, but owing to the small audience, on account of a terrible storm, they did not play.

Item: Geyer and Harding and Little Ah Sid leave McIntyre and Heath's show next week.

DAYTON.

The Grand (Reist and Dickson, managers): The MacCollin Opera co. opened a week's engagement 2, to standing-room only. The co. made a most favorable impression.

Cues: The city is painted a bright hue, with Barnum's beautiful printing, dated May 8. Howard P. Taylor's new comedy-drama, The Widow, will be produced 17 for the first time on any stage by the St. Vincent De Paul Society of this city. Rehearsals are progressing very encouragingly.—A number of Ohio lodges will be represented at the Elk's entertainment 16.—Kimball Musical Comedy co. in Mam'zelle week of 9.

TOLEDO.

Wheeler Opera House (S. W. Brady, manager): The Boston Ideals in Carmen and Bohemian Girl drew good houses at increased prices first two nights of the week. Mr. and Mrs. Knight appeared before a fair house 4. Peck and Fursman's Daniel Boone show failed to arouse the natives from their peaceful homes to witness the daring encounters of this once celebrated trapper. Effie Ellsler the last two nights of the week drew discouragingly small houses.

People's: A Box of Cash the first half of the week, and Monroe and Rice for the remainder, packed this popular house to the doors.

BELLAIRE.

Elysian Theatre (T. C. Cochran, manager): Wages of Sin 6 to a fair-sized audience which was more than pleased. Mr. Ross and Miss O'Connor were very acceptable, and were called before the curtain.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Haverly's Mastodon Minstrels March 28-30 to good business. The co. is well balanced. They play the Sound Circuit and then go East. George Wessel's Dramatic co. 2, week, in Michael Strogoff, My Partner, The Danites and Stranglers of Paris. They will no doubt do a large business Samuel C. Mott is business manager.

Item: Mr. Howe, manager of the New Park, has promised us some fine attractions during the Summer season, engagements having been closed with Fred. Warde, Annie Pixley, Roland Reed, Nat Goodwin, etc.

PENNSYLVANIA.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Professor Starr 2-5, in feats of legerdermain, etc., to good business. Boston Ideals 7, advance prices, to fair house only in Carmen. Familiar faces of many former favorites missed from the cast. A pleasant feature is the splendid orchestra. Robert Downing 17; Keep It Dark 23; Cold Day 26.

EASTON.

Opera House (John Brunner, manager): Dixey appeared as Adonis 2, to rather a poor house—$1.50 being asked for desirable seats produced this result. Vernona Jarbeau gave Starlight 3, to a large house. Kellar, the magician, gave an interesting performance 6, to a fair house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Lafayette College Glee, Banjo and Mandolin Club gave a fine entertainment 3. They are out on a two weeks' trip through Eastern Pennsylvania. Beacon Lights drew a good house 4. Haywood and Moore's Specialty co. played to only fair business 5-7. The co. is a good one.

TAMAQUA.

Allen's Opera House (L. H. Allen, manager): Two Johns 3 to a fair audience. Good co. and performance.

WILLIAMSPORT.

Academy of Music (William G. Elliot, manager): H. C. Miner's Zitka 2 to a small and appreciative audience, costumes and scenic effects superb. Two Johns co. (when?) to a small and enthusiastic audience. Louise Arnot 9—week.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Weston Brothers in The Way of the World 2, to satisfied audience. Robert Downing 10; Marie Prescott 12.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): First annual benefit of Newcastle Lodge, No. 69, B. P. O., drew a large audience 6. A varied programme of unusual excellence was presented by local talent. Cleveland and Youngstown, O., were represented by a number of visitors, while the benefit was rated a success. Robert Downing 13.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Weston Brothers in The Way of the World 3, to smallest house of the season; fair performance. Robert Downing 11.

ALTOONA.

Mountain City Theatre (W. L. Plack, manager): A Cold Day co. 6, to a fair house; gave a very poor show. Sparks Brothers' Variety Show 7, to small house—a very poor co.

Altoona Opera House (J. C. Krider, manager): Barry and Fay 13; Oliver Doud Byron 16.

READING.

Grand Opera House (George M. Miller, manager): Under the Lash drew fair houses 3-4; James H. Wallick 13-14; Edwin Arden 16-18; Passion's Slave 19-21.

Academy of Music (John D. Mishler, manager): Kellar gave an interesting performance to good houses 3-4. Henry E. Dixey appeared in Adonis to a large house 5. Robert McWade in Rip Van Winkle 14.

YORK.

Opera House (B. C. Pentz, manager): Beacon Lights 3; poor house; good performance. Jarbeau 7; large and enthusiastic house.

Park Opera House: Benefit to Manager Samuel C. Miller; only fair house. Dickinson College Glee Club, Frank (Comical) Conley of Philadelphia and home talent assisted. Very enjoyable performance.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): T. W. Keene in Richelieu 2, to fair business. Mr. Keene has never pleased us so much before; his support was of the best. Silver King 5, to large business, giving general satisfaction.

DANVILLE.

Opera House (F. C. Angle, manager): Murphy and Maley's Muldoon's Picnic to a deservedly small house 2. Wesleyan University Glee Club to good house 5. fair entertainment. Silver King to excellent business 7.

NORTH EAST.

Short's Opera House (T. W. McCreary, manager): Greiner's Bad Boy co. played to good house 6. Florence Bindley's Dot co. 12-14.

HANOVER.

Opera House (J. Percy Barnitz, manager): Vernona Jarbeau in Starlight 6, to a large house. Curtain calls were accorded each member of the co., and when the curtain fell on the last act, so enthusiastic was the audience that it refused to leave the house until the curtain was again raised and a portion of the final chorus sung. While this play is not particularly elevated in tone, it draws large audiences and seems to please.

WARREN.

Library Hall (Wagner and Reis, managers): The Warren Public Library Association gave two entertainments 5-6, consisting of sketches, singing and representations of pictures and statuary. All our society ladies took part and everything passed off nicely. Patronage very flattering.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): The Two Johns to standing-room only 4. The co. is not as good as formerly. Ada Gilman opened a week's engagement 9 with Fanchon. Wallick's Cattle King 17; My Aunt Bridget 23.

Item: Edward Wodiska left the Pomeroy co. at this city March 31, and returned to his home in Ohio.

ALLENTOWN.

Academy of Music (B. J Hagenbuch, manager): Ada Gilman week of 2, to average fair business in a dramatic repertoire. Miss Gilman is a clever little soubrette and received curtain calls nightly. Robert McWade 13.

Music Hall (E. L. Newhart, manager): Two Johns 2, to medium business. Dixey in Adonis was greeted by a large and enthusiastic audience 4. Co. good. Kellar, the magician, owing to inclement weather, drew a slim audience 5.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Vernona Jarbeau and her excellent co. presented Starlight to fair business 4. Flights by Night, a stereoptican exhibition, with Hattie Jocelyn as lecturer, 5-6

ERIE.

Park Opera House (Wagner and Reis, managers): The Bennett and Moulton Opera co. filled a week's engagement here to crowded houses every night. Of the members of the co. special praise is due Marie Greenwood; her excellent voice is cultivated to a high degree. Of the gentlemen, Joe Armand is really the only artist in the co., yet the audience seemed pleased with them all.

PITTSTON.

Music Hall (W. D. Evans, manager): Barlow Brothers' Minstrels attempted to please small audience 2. If there are any worse co's. than this on the road, it has been our good fortune to escape them. Dixey in Adonis 7, drew good houses at advance prices.

NORRISTOWN.

Music Hall (Wallace Beyer, manager): Dan Sully 2, to good business. Jarbeau in Starlight, played to a large audience 5. Her topical song, "That's Enough, Don't You Think?" received a storm of applause. Kellar played to fair business 7. Herrmann 16.

KITTANNING.

Opera House (Brown and Reynolds, managers): Westminster Quartette 3, to slim house and poor satisfaction. Weston Brothers in The Way of the World 6-7, to big business and delighted audience. The Confederate Spy 13-14; Cold Day 18.

HARRISBURG.

Opera House (Markley and Fell, managers): The Grey-Stephens co. played week of 2 to very good business, houses being filled at every performance.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Spencer's Little Tycoon played to good business the whole of the past week. Lily Post as Violet is a great improvement, and Hattie Arnold was excellent. Fred. Lennox is an improvement upon Mr. Graham. Mr. Libbey is rather too self-conscious to be acceptable. Mr. Myers sang and acted his part finely, and was well supported by a good chorus. This week The Corsair. Maggie Mitchell week of 16.

Grand Opera House (W. H. Low, proprietor): Salsbury's Troubadours appear here the last three nights of this week.

Westminster Musee: The Agnes Wallace Villa co. will present during the week Sarah Multon and Caught by a Telegram. In theatre No. 2 will be seen Charles and May Morrell, Billy Courtwright, Dave Oaks and Jessie Boyd, Fred. Wenzel, Sam Archer, Bob. Kelly and Sadie Smith.

Gaiety Museum: Light opera is filling this little place to overflowing every day and night. This week Billee Taylor will be sung by the local co. In the annex will be seen Hearne and McGill, Minnie Farrell, Christie Brothers, Maggie Walker, Lynch and Euson, and A. C. Rigby.

Item: John Sayles, treasurer, and Andrew Ferguson, chief usher of Low's, will have their regular benefit on April 15.—The Elks have a grand fair and benefit on 14-17.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): The regular season at this house was closed with the engagement of McN., J. and S. Minstrels, which opened 2 to a packed house, a well-deserved compliment to the best minstrel troupe that has been South in years. Billy Emerson joined them here and sat on end in all his old-time glory, this being his first appearance in a minstrel co. for two years. He was given an ovation. Bob Slavin has not been with the co. since Oct. 8 last, and Emerson now takes his place for the balance of the season, and a third interest in the business, with a possibility of his being a member of the new firm of Johnson, Slavin and —— next season. This has been a very prosperous season at the New Memphis, and Manager Gray deserves credit for the admirable manner in which he has managed and brought us the very best attractions. Katie Putnam 19-21.

Items: Bobby Spears, treasurer of the New Memphis Theatre, will do the races for the Summer season, and Ellis Leubrie, assistant to Manager Gray, will leave for New York in a few days to spend the Summer.—Walker and Cummins' Vaudeville and Robinson's Museum are drawing good crowds and putting on good attractions.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Pete Baker in Chris and Lena were the only attractions week of March 22; good business. Nellie Free 9, week.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Nellie Free all this week to crowded houses every night. This is one of the best popular-priced shows that ever visited our city. Orton's Dime Circus 5 7, to very large crowds every night.

TEXAS.

SHERMAN.

Sherman Opera House (L. A. Mayer and Co., managers): House closed the past week. The Juvenile Opera co. will be here 9-10. Joe Jefferson 20; Mlle. Rhea would not come unless assured $500.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Ever popular Milton Nobles paid his annual visit 2-3, presenting his latest and best effort From Sire to Son, to fair and enthusiastic audiences. In this play Nobles has a role different from any hitherto made prominent by him, and acts it with his usual ability. Dollie Nobles is efficient in a dual role, and the support in the main is excellent, special notice being merited by Thomas M. Hunter and Louis F. Howard.

Items: E. L. Mortimer, formerly stage-manager and now treasurer of the Noble co., is an ex-member of the old stock co. that delighted our theatre-goers twenty years back.—A. L. Erlanger was in the city last week in the interests of Joseph Jefferson, who comes 9, for one night only, playing Rip.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Unquestionably the greatest dramatic event that ever occurred in this city was the engagement of Booth and Barrett, just ended. Othello was presented 30, Hamlet 31, for matinee, and Julius Cæsar at night. Total receipts for three performances over $7,000. Notwithstanding the fact that prices were trebled there was a great rush for seats, and every ticket for every performance was sold before the treasurer left the box-office on the opening day. Just five days before the first performance a line of men and boys formed on the steps of the theatre nearest the box-office. Their number was augmented to near a hundred during the following five days. By day or night the "places" of each were not deserted there being relays for each. Every "place" had by mutual consent a "number", and upon the opening of the sale there was the best of order, each man being permitted to purchase ten tickets for each performance (thirty in all). Every one took the full compliment, and long before the waiting line was served the tickets had all been sold. The prices ranged from fifty cents to $3.00—these in the hands of speculators brought from $1.50 to $15.00 each. Of the performance it is not necessary to make mention further than to say that it was considered perfect. For the first time in the memory of the oldest inhabitant the orchestra was put on the stage and their place filled with fifty chairs. Over two-hundred extra seats in addition to this were placed in various parts of the house. Lew Johnson's Baby Boy Minstrels 2, to fair house. Next week Barrows and Staley's She co. two nights. A co. at the Walker Opera House will perform two nights during the semi-annual conference of the Latter-Day Saints.

VERMONT.

BRATTLEBORO.

Town Hall (H. R. Lawrence, manager): Weber Quartette 3, gave a satisfactory concert to a fair audience. The Dalys 11; Maud Banks 16.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): E. H. Sothern, with an excellent support, appeared in The Highest Bidder 5-7 to large and fashionable audiences. Richard Mansfield 12-14.

Academy of Music (Thomas G. Leath, manager): W. L. Allen's Main Line 12

Ford's Opera House: William M. Paul filled latter part of week of 2, in Lucky Ranch, to fair business.

Comique (W. W. Taylor, manager): Business continues very good.

Musee (C. S. Thompson, manager): Large attraction and large houses nightly.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Sothern in The Highest Bidder, with a good co., did an excellent business 2-3. This week Richard Mansfield.

The Opera House will be closed this week, owing to a co. that had been booked to appear failing to keep its contract.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Lily Clay's Gaiety co. April 2 to a $449.50 house and gave a very clever performance. McN., J. and S. Minstrels and Cora Van Tassel next.

STAUNTON.

Opera House (W. L. Oliver, manager): Staunton Dramatic and Operatic Association gave an excellent rendition of Chimes of Normandy two nights 5 6, to large houses.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Tin Soldier 6 7. Kate Davis carried off the honors with a wonderful voice. Business only fair. Barry and Fay 14; A Night Off 17; Jennie Yeamans 20-1.

Grand Opera House (O. C. Genther, manager): Wages of Sin co. 2, week. Co. fair and gave satisfaction. Business rather light. Shaffer and Blakely 12-14. Keep It Dark 18-20.

WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G. Rodolf, manager): Frankie Kemble in Sybil to light business. The piece gave satisfaction. The co. supporting is much better than the average. Lillian Lewis 6 in As in a Looking-Glass. Miss Lewis possesses few of the qualifications necessary to produce a character like Lena Despard, which requires delicate treatment to escape making it offensive. The support is bad. Lawrence Murston plays Algernon Balfour, the infatuated lover, as he would play Yuba Bill.

Academy (Jacob Litt, manager): Natural Gas co. opened 1 to packed house, and business was good balance of engagement. The piece is very light, but the people are so clever that the audience was kept good-natured. Gilbert, Donnelly, Girard, Amy Ames and May Yohe were all enthusiastically received. The Elks' benefit, 5, was an immense success, both financially and artistically. The first-part was a minstrel olio composed of members of the Lodge, and developed much talent. The balance of the programme was made up of volunteers from cos. at the different theatres. Jennie Yeamans in Our Jennie, 6, to pleased audience, The co. is not composed of the best material.

Palace Theatre (O. F. Miller, manager): Burr Oaks to light business. Only a Farmer's Daughter, 6, with Marion Abbott as the adventuress, to fair business.

People's (John S. Raynor, manager): The usual variety bill has been well patronized.

Items: Katherine Howe rejoined the Natural Gas co. here after a two weeks' rest. Henry Donnelly also rejoined the co. here.—The Evans and Hoey co. occupied a box at the Academy 1, and seemed much pleased with Natural Gas.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Boston Comic Opera co. in Olivette and Bohemian Girl March 30-31 to good business. Herman Linde, Shakespearean reciter and character actor, in selections from Hamlet, Julius Cæsar, etc, 28-29, to poor houses. Schmidt's Military Band gave a concert at Corncordia Hall 2.

MADISON.

Turner Opera House (Smith and Straslipka, managers): Rentfrow's Jolly Pathfinders presented Scraps to fair-sized audience. Their brass band is a good one. Bayse and Davis Ideal co. 4 to crowded houses.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Jennie Yeamans in Our Jennie to fair house 5. Miss Yeamans is a very clever little variety actress,

Item: A new drop curtain has just been put into the house.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The Gilbert Opera co. 2 in Mikado. The large and fashionable audience which gathered every night of the week testified to the perfect representations of this most excellent co. The co. continue week of April 9. Mr. Gilbert's Ko-Ko, J. C. Fay's Pooh-Bah and Miss H. A. Russell's Katisha are praiseworthy efforts.

Briefs: C. J. Spear, Gilbert's business agent, shook hands with the MIRROR several times last week.—An injunction restraining the Gilbert co. from playing The Mascotte, except on payment of royalty, was served on Mr. Spear. It seems that the sole right to perform it in Canada was assigned to John and Charles Boosey, of London, England, who have registered the same in Canada. Opera cos., with designs on the Dominion should note this.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Ezra Kendall in A Pair of Kids faced our footlights 5-6 to light business. The piece contains an overabundant supply of slang and horseplay, which the theatre-goers of our city do not appreciate. His support is fairly good, but does not call for any special mention. Redmund-Barry co. 13-14; Peck's Bad Boy 17; N. C. Goodwin 26 27.

CHATHAM.

Grand Opera House (P. Rutherford, manager): Peck and Fursman's co. 31 in Daniel Boone to a top-heavy house. The play is successful only as a representation of the frontier life of a generation ago, as portrayed in the current yellow covered literature. Redmund-Barry co. 12.

Item: The Forrest Club presented Hamlet to a crowded house with your correspondent in the title-role. Ophelia was creditably played by Mrs. Gosnell as was also Polonius by James McColl.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Both press and public had nothing but praise regarding the co. which gave us Jim the Penman during the past week. It was certainly the dramatic treat of the season. The members comprising this co. are without a doubt actors of high standing in the profession. May Brookyn's artistic and finished acting received salvos of applause nightly. George Edgar and Mr. Norcross received nightly recalls.

Toronto Opera House (Shaw and Jacobs, managers): Sam'l of Posen by Russell Bassett played to only fair business. His co. can be improved upon. Peck's Bad Boy this week, to be followed by (Turner's) Under the Gaslight.

Items: Emma Abbott Opera co. is underlined at the Grand for an early date.—Sir William Young, son of Sir Charles Young, author of Jim the Penman, witnessed the performance 2 Agnes Corlatt Thompson will start on a tour of interior towns shortly to concertize.

OTTAWA.

Grand Opera House (John Ferguson, manager): Ben Maginley played Inshavogue and May Blossom, 6-7, to good houses. McCarthy and McCall's True Irish Hearts next.

BELLEVILLE.

Opera House (H. Tammadge, manager): Ben Maginley gave a creditable performance of Inshavogue, 4, to a small but appreciative audience.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Hanlons in the Voyage en Suisse, 2—week, to crowded houses. The performance is a good one of its kind—a mixture of burlesque and pantomime—and the antics of the model servants seemed to give the audience great amusement. This week, Jim the Penman; next, Erminie.

Theatre Royal (Sparrow and Jacobs, managers): True Irish Hearts, 2, week, to good business. P. T. Sullivan now plays the part of Lanty Lanigan, and is I think, an improvement on her predecessor. The dancing of Kitty Coleman and Dan McCarthy was a feature. Rest of co. fair. This week, Under the Gas light; next, Hattie Bernard Chase.

KINGSTON.

Opera House (W. C. Martin, proprietor): Benj. Maginley in Inshavogue, 5. Pleasing performance. Receipts, $250.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Baltimore April 9—week, Philadelphia 16—two weeks.
A. M. PALMER'S JIM THE PENMAN (Southern co.): Montreal, Que., April 9—week; Watertown, N. Y., 16, Oswego 17, Utica 18, Troy 19-21
A NIGHT OFF (Bertram) Co.: Canton, O, April 12 Akron 13. Warren 14. Steubenville 16. Wheeling, W. Va., 17, Zanesville, O., 18. Newark 19, Springfield 20, Urbana 21. Cincinnati 22—week.
A. L. WILBUR COMEDY CO.: Sacramento, Cal., April 23—week.
ADA GRAY CO.: St. Louis, Mo., April 15—week; Chicago, Ill., 22—week; Toledo, O., May 6—week; Buffalo, N. Y, May 14—week.
ARTHUR REHAN CO.: St. Paul, Minn., April 9—week; Chicago, Ill., 16—week.
ATKINSON-COOK (Peck's Bad Boy) CO.: Toronto, Can., April 9—two weeks.
ATKINSON-COOK DRAMATIC CO.: South Norwalk, Ct., April 9—week; New Bedford, Mass., 16—week; Nashua, N. H., 23—week; Fitchburg, Mass., 30—week; Chelsea, May 7—week; Salem 14—week; Lynn 21—week, and close.
ANNIE PIXLEY: San Francisco, March 28—three weeks; Los Angeles April 19—week; Fresno 23, San Jose 24, Stockton 25, Sacramento 26-27, Maysville 28, Portland, Ore., 30—week; Victoria, B. C., May 7-9, Seattle, W. T., 10-11, Yakima 12.
A. M. BARRON CO.: Avilla, Ind., April 9—week.
ASHLEY-DRAYTON CO.: Saratoga, N. Y., April 9—week.
ALONE IN LONDON CO.: Worcester, Mass., April 12-14.
A POSSIBLE CASE CO.: N. Y. City April 9—indefinitely.
ADA GILMAN CO.: Shamokin, Pa., April 9—week.
A GRASS WIDOW CO.: Middletown, Ct., April 19.
BOOTH-BARRETT CO.: Lincoln, Nebraska, April 12, Topeka, Kansas, 13, Wichita 14, Leavenworth 16, St. Joseph, Mo., 17, Des Moines, Ia., 18, Cedar Rapids 19, Dubuque 20, Davenport 21, Peoria, Ill., 23, Springfield 26, Bloomington 25, Terre Haute, Ind., 26, Indianapolis 27-28, Lafayette 30, Ft. Wayne May 1, Kalamazoo, Mich., 2.
BALDWIN'S THEATRE CO.: Cumberland, Md., April 9—week.
BOSTON THEATRE (G. W. Lowe's) CO.: Henderson, Minn., April 12-15.
BUNCH OF KEYS CO.: St. Louis April 9—week.
BOY TRAMP (Mme. Neuville's) CO.: Milwaukee, Wis., April 12 14. Waukesha 16, Jefferson 17, Beloit 18, Rockford, Ill., 19. Elgin 21, Chicago 23—indefinite.
BARRY AND FAY: Springfield, O., April 12, Zanesville 13, Wheeling, W. Va., 14, Altoona, Pa., 16, Lancaster 17, York 18, Reading 19, Norristown 20, Wilmington, Del., 21, Harrisburg, Pa., 23, and close of season.
BAD BOY CO. (Grenier's): Mt. Clemens, Mich., April 12, Port Huron 13, Lapeer 16, Bay City 17, East Saginaw 18, Owosso 20, Flint 21, Lansing 23, Portland 24
BLACK THORN: Chicago April 2—week; Joliet, Ill., 9, Peoria 10 (open 11), Bloomington 12, Decatur 13, Springfield 14, St. Louis, Mo., 16—week.
BOLOSSY KIRALFY'S DOLORES CO.: N. Y. City April 9—week.
BEACON LIGHTS CO: Boston April 9—week.
BANDMANN: Boston April 9—week; Buffalo, N. Y., 16-18, Columbus, O., 21, Chicago 23—week; Kansas City, Mo., 30—week.
BAYSE-DAVIS CO.: La Crosse, Wis., April 9—week; Winona 16—week.
BURR OAKS (Higgins and Keane's) CO: Rockford, Ill., April 9—week.
BISHOP'S COMEDY CO.: Niagara Falls, N. Y., April 12—week.
CHIP O' THE OLD BLOCK CO.: Bridgeport, Ct, April 12-14, N. Y. City 16—week; Brooklyn, E. D., 23—week.
C. A GARDNER CO.: Pittsburg, Pa., April 9—week.
CONRAD THE CORSAIR (E. E. Rice's) CO.: Providence, R. I., April 9—week.
CHARLES ERIN VERNER CO.: Buffalo April 9-12, Chicago 16—week.
C. T. ELLIS: Brooklyn April 9—week; Albany 16—week.
CATTLE KING (J. H. Wallick) CO.: Norristown, Pa., April 12. Reading 13-14, Harrisburg 16, Shamokin 17, Shenandoah 18-19, Bethlehem 20-21, Baltimore 23—week; Pittsburg 30—week.
CLAIRE SCOTT CO.: Brantford, Can., April 12.
CIVIL SERVICE CO.: Louisville, Ky., April 9—week; Cincinnati, O, 15—week; St. Louis, Mo., 22—week; Chicago, Ill., 29—week; open May 7—week; Baltimore 14—week; Washington 21—week; Boston 28—week; Brooklyn June 4—week.
CARLTON-TODD CO.: Steelton, Pa., April 9—week.
CLARA MORRIS: N. Y. City April 2—two weeks.
CHANFRAU: Brooklyn, W. D., April 16—week.
DAN'L SULLY: Brooklyn, E. D., April 16—week.
DENMAN THOMPSON: Pittsburg, Pa., April 9-14, Brooklyn 16-28, Boston 30—May 12.
DANIEL BOONE CO.: Chicago, Ill., April 9—week.
DALYS' UPSIDE DOWN: Holyoke, Mass, April 12, Westfield 13, Willimantic, Ct., 14. Jersey City 16—week; N. Y. City 23—week and close of season.
DANITE (McKee Rankin) CO.: Pittsburg, Pa., April 9—week.
EDITH SINCLAIR COMEDY CO: Indianapolis, Ind., April 9—week.
EFFIE ELLSLER: Norwich, O., 12, Findlay 13, Fort Wayne 14, Chicago 16—week.
EVANGELINE CO.: Fall River, Mass., April 14; N. Y. City, 16—week; Providence, R. I., 23—week.
EVANS AND HOEY CO.: Minneapolis, Minn., April 9—week; Chicago 16—week; Lincoln 23-25, Cheyenne, Wyo., 30, Los Angeles, Cal., 30, Sacramento May 7 8; Stockton 9, St. Jose 10, Oatland 11-12, San Francisco 14—week.
EARLY BIRDS (Fitzgerald) CO.: Washington, D. C., April 9—week; Baltimore 16—week.
EARLY BIRD (Lester and Allen's) CO.: New Orleans April 9—two weeks; Galveston, Tex., 23-24, Houston 25, Brenham 26, Austin 27, San Antonio 28 29, Waco 30.
EDMUND COLLIER'S CO.: Boston, Mass., April 9—week.
EMMA WELLS' CO., Brampton, Can., April 9—week.
EDWIN ARDEN'S (Eagle's Nest) CO.: Washington, D. C., April 9—week; Reading, Pa, 16-18, or week—season closing 21.
EUNICE GOODRICH CO: Rock Island, Ill., April 9—week; Creston, O., 16-18, Plattsmouth, Neb., 19-21, Omaha 23—week, Lincoln 31—week; Atchison, Kas., May 7—week; Leavenworth 14—week; Topeka 21—week; Wichita 28—week; Winfield June 4—week.
FLOY CROWELL: Toledo, O., April 9—week: Grand Rapids 16—week; Kalamazoo 23—week; Chicago 30—two weeks.
FRANCIS LABADIE NOBODY'S CHILD CO.: Akron, O., April 9—week.
FLORENCE HAMILTON (My Husband) CO: Mt. Sterling, Ill., April 12, Pittsfield 13, Louisiana, Mo., 14, Columbia 16, Mexico 17, Jefferson City 18, Sedalia 19, Fort Scott, Kas., 20, Nevada, Mo., 21, Lamar 23, Springfield 24, Joplin 25, Parsons, Kas., 26, Ottowa 27, Lawrence 28, Leavenworth 30.
FRED. WARDE CO.: Burlington, Ia., April 12, Oskaloosa 13, Boone 14, Marshalltown 16, Waterloo 17, Portland, Ore., 23—week; San Francisco 30—two weeks.
FANNIE DAVENPORT CO.: N. Y. City March 3—indefinite.
FRANK I. FRAYNE'S CO.: N. Y. City April 9—week; Philadelphia 16—week; Brooklyn, N. Y., 23—week; Albany 30—week; Syracuse 7—week; Rochester 14—week.
FREDERIC BRYTON'S CO.: Bangor, Me., April 9-12.
FLORENCE BINDLEY CO.: Akron, O., April 15—week; Cincinnati 22—week; Indianapolis, Ind., 30—week; Buffalo, N. Y., May 4—week.
FELIX VINCENT CO.: Wahpeton, D. T., April 16—week; Fergus Falls, Minn., 23—week.
GERALDINE CO. Portland, Ore, April 19—week;
GRAY AND STEPHENS: Wilmington, Del., April 9—week; Hoboken, N. J, 16—week.
GUS WILLIAMS' CO.: Wausau, Wis., April 18—week.
GENEVIEVE ROGERS' CO: Ottawa, Ill., April 9—week.
GRAHAM-EARLE CO.: Van Wert, O., April 9—week.
GERMAN DETECTIVE (Frank S. Davidson) CO.: Pleasant Valley, Pa., April 12, Tunkhannock 13, Montrose 14, Towanda 16, Waverly, N. Y., 17, Blossburg, Pa., 18, Corning, N. Y., 20.
GEORGIE HAMLIN CO.: Pipe Stone, Minn., April 12-14, Tracy 16—week.
GAGE-LLOYD CO: Canton, Ill., April 9—week.
HELD BY THE ENEMY CO.: Rochester April 12-14, Baltimore 23—week.
HOLE IN THE GROUND (Hoyt) CO.: Keokuk, Ia., April 12, Peoria 13, Decatur 14, St. Louis, Mo., 16—week; Louisville, Ky., 23 25.
HOOP OF GOLD CO.: Brooklyn, W. D., April 9—week.
HANLONS' (Voyage en Suisse) CO.: Fitchburg, Mass., April 12, Concord, N. H., 13, Portsmouth 14, Portland, Me., 16-17, Manchester, N.H., 18. Lowell, Mass., 19, Lawrence 20, Haverhill 21, Boston 23—week.
HART'S COMEDY CO.: Tyrone April 9—week.
HANLONS' NEW FANTASMA: Brooklyn, E. D., April 9—week.
HELD BY THE ENEMY (Gillette's) CO.: Boston, Mass., April 9—week.
HARDIE-VON LEER CO.: N. Y. City April 9—week.
HATTIE BERNARD-CHASE CO.: Buffalo, N. Y, April 9—week; Montreal, 16—week; Cincinnati 23—week; Louisville, Ky., May 7—week; Indianapolis 14—week; Chicago 21—two weeks.
HELEN BLYTHE CO.: Chillicothe, Mo., April 16, Moberly 17, Louisiana 19, Springfield, Ill., 20-21, St. Louis, Mo., 22—week; Litchfield, Ill., 30, Decatur, May 1, Champaign 2, Danville 3, Crawfordsville, Ind., 4, Greencastle 5, Cincinnati 6—week.
HEARTS OF OAK (Herne's): Waterbury, Ct., April 12, Meriden 13, Holyoke, Mass., 14, Hartford, Ct., 16-18, Springfield, Mass., 19 Worcester 20-21, Providence, R. I., 23-25, New Haven, Ct., 26-28.
HUMAN NATURE CO.: Laconia, N. H., April 12, Chelsea, Mass., 13, Fall River 14, Lynn 16.
HELENE ADELL'S CO: Bradford, Pa., April 2—week; Sharon 9—week; Erie 16—week; Warren 23—week; Jamestown, N. Y., 30—week
HIGHEST BIDDER: Wilkesbarre, Pa., April 12, Scranton 13-14. Brooklyn, N. Y., 16—week; Newark, N. J, 23—week; Brooklyn, E. D., 30—week; Boston, May 1—three weeks.
HARBOR LIGHTS CO.: N. Y. City April 9—week.
IVY LEAF CO.: Portsmouth, N. H., April 12, Amesbury, Mass., 13. Lynn 14, Newport, R. I., 16, Fall River, Mass., 17, Pawtucket, R. I., 18, New London 19, New Haven 20 21.
INCE COMEDY CO: Farmington, N. H, 12, Great Falls 13, Kennebec, Me., 14, Biddeford 16 Saccarappa 17, Brunswick 18, Freeport 19, Richmond 20, Gardner 21.
JENNIE CALEF CO: Chicago, April 9—week; Louisville, Ky., 16—week.
J. O. O'CONNOR CO.: N. Y. City, April 9—two weeks.
J. J. DOWLING CO.: Rochester, N. Y., April 9—week; Troy 16—week; Montreal 23—week.
JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.
JENNIE YEAMANS: Chicago, April 9—week.
JULIA ANDERSON CO.: New Haven, Ct., April 12-14, Goodspeeds 16, New London 17, Mystic Bridge 18, Westerley, R. I., 19, Newport 20, Canton, Mass., 21.
JOSEPH JEFFERSON CO. Austin, Tex., April 12, San Antonio 13-14, Waco 16.
JAMES O'NEILL CO: St. Joe, Kas., April 12, Ottumwa, Ia., 13, Burlington 14, St. Paul, Minn., 16-21, Minneapolis, 23—week.
J. K. EMMET CO.: Philadelphia, April 9—week.
JOSEPH MURPHY: Manchester, N. H., April 12-13, Nashua 14, Haverhill, Mass., 16, Lawrence 17-18, Marlboro 19, Salem 20-21, Clinton 23-25, Taunton 26, Fall River 27-28, Harlem (N. Y. City) 30—week.
JOHN A. MACKAY'S POP CO: Louisville, Ky., April 19 21, Indianapolis 22 24.
JENNIE KIMBALL'S MAM'ZELLE CO.: Dayton, O., April 9—week; Columbus 16—week: Detroit 23—week, and close of season.
JOHN DILLON (Wanted the Earth) CO.: Duluth, Minn., April 14.
JAMES-WAINWRIGHT CO: Cincinnati April 9—week; N. Y. City 16—two weeks.
JOHN S. MURPHY: Caldwell, Kas., April 12, Wichita 13, Kingmen 14.
KATE CLAXTON CO.: Pittsburg, Pa., April 9—week; Louisville, Ky., 16 18, Indianapolis, Ind., 19 21, Chicago 22—week.
KATE CASTLETON CO.: Kansas City, Mo., April 12-14.
KINDERGARTEN (Stanley-Macy) CO.: Newark, N. J., April 9—week; Philadelphia 16—week; Albany, N. Y., 23—week; Syracuse 30—week; Rochester May 7—week.
KEEP IT DARK CO.: Danville, Ill., April 13.
KITTIE RHOADES' CO.: Williamsport, Pa., April 23—week.
LOUISE ARNOT CO.: Williamsport, Pa., April 9—week.
LOTTIE CHURCH CO.: Montgomery, Ala., April 9—week.
LILLIAN LEWIS CO.: Chicago April 9—two weeks.
LOUISE POMEROY: New Brunswick, N. J., April 16—week.
LOTTA CO.: Brooklyn, E. D., April 16—week.
LOST IN NEW YORK CO.: Cincinnati April 9—week; Brooklyn 16—week; N. Y. City 23—week.
LIZZIE EVANS: Chicago April 8—week; Chippewa Falls 16, Eau Claire 17-18, Stillwater 19.
LILLIAN KENNEDY CO.: Poughkeepsie, N. Y., April 16—week; Matteawan 23—week.
LITTLE NUGGET: Boston, April 9—week.
LOUIE LORD CO: Waterloo, Ia., April 15-16, Cedar Falls 18 19, Marshalltown 20-21, Des Moines 22-23.
LOST IN NEW YORK CO: Brooklyn, April 9—week.
LOST IN LONDON: Paterson, N. J., April 9—week.
MY AUNT BRIDGET (Monroe-Rice) CO.: Williamsport, Pa., April 21.
MARGARET MATHER: N. Y. City April 9—two weeks.
MRS. JAMES BROWN POTTER: Salt Lake City, Utah, April 11-12, San Francisco, Cal., 16—two weeks.
MAUDE BANKS' CO: Bellows Falls, Vt., April 14, Brattleboro 15, Greenfield, Mass., 17, N. Adams 18, Pittsfield 19, Springfield 20, Holyoke 21.
MATTIE GOODRICH CO.: Nashville, Tenn., April 12, Murfreesboro 13, Rome, Ga., 14.
MEYER-THORNE CO. Spartansburg, S. C., April 12-14.
MULDOON'S PICNIC: Mohanoy City, Pa., April 12.
MRS. LANGTRY: New Orleans April 9—week, Galveston, Tex., 16-18, Houston 19, San Antonio 20-21.
MAIN LINE (W. L. Allen's) CO.: Richmond, Va., April 9—week; Washington 16—week; N. Y. City 23—week; Pittsburg 30—week; Chicago May 14—week; Milwaukee 28—week; St. Paul June 6—week, Minneapolis 11—week.
MILTON NOBLES: Denison, Tex., April 12, Dallas 13-14, Sherman 16, Paris 17, Texarkana, Ark., 18, Hot Springs 19, Little Rock 20, Pine Bluff 21.
MARIE PRESCOTT: Jamestown, N. Y., April 13-14, Olean 16, Canandaigua 17, Geneva 18, Seneca Falls 19, Ithaca 20, Cortland 21, Binghamton 23 24, Bath 25 26, Corning 27-28, Williamsport, Pa., 30-May 1, Shamokin 2-3, Shenandoah 4-5, Philadelphia 7—week.
MAGIC TALISMAN CO.: Grand Rapids, Mich., April 9—week; Detroit 16—week; Chicago 23—week.
MUGGS' LANDING CO: Hoboken, N. J., April 9—week; Middletown, Ct., 27-28.
MAZULUM (Imre Kiralfy) CO.: Pittsburg, Pa., April 9—week.
MODJESKA CO.: Brooklyn April 9—week.
MONTE CRISTO (Benedict's): Poughkeepsie, N. Y., April 12, Cahoes 13, Troy 14, North Adams, Mass., 16, Adams 17, Westfield 18, Chicopee Falls 19, Ware 20, Webster 21, Boston 27—week.

MATTIE VICKERS' Co.: Sandusky, O., April 12, Tiffin 13, Norwalk 14, Cleveland 16—week.
MURRAY AND MURPHY: Sing Sing, N. Y., April 12, Yonkers 14, Boston 16—week.
MORA Co.: Norwich, Ct., April 9—week; Oneonta, N. Y., 16—week.
MINNIE MADDERN Co.: Boston April 9—week, Hartford, Ct. 16—week.
MELVILLE Co.: Cumberland, Pa., April 9—week.
NIBL BURGESS Co.: N. Y. City April 9—week.
NEWTON BERRS (Lost in London): Paterson, N. J., April 9-14 Philadelphia 16-21, Baltimore 23-25, Wilmington 26-28, N. Y. City 30-May 5.
NATURAL GAS Co.: Cincinnati, April 8—week; Boston 16—two weeks; N. Y. City May 1—indefinite.
N. S. WOOD (Waifs of New York) Co: Syracuse, N. Y., April 9—week.
N. C. GOODWIN: Indianapolis, Ind., April 12-14, Chicago 15—two weeks.
NEGRITTO Co.: Joplin, Mo., April 9—week.
NELLIE FREE Co.: Chatanooga, Tenn., April 9—week; Nashville 16—two weeks.
NINA WILLARD Co.: Napoleon, O., April 12-14, Bucyrus 16-17, Mansfield 18 21.
ON THE RIO GRANDE Co.: Brooklyn, April 9-14.
OLIVER BYRON: Cleveland, O., April 9—week.
ONE OF THE BRAVEST Co.: Detroit, Mich., April 9—week.
ONE OF THE BRAVEST (Hussar's) Co: Norwich, Ct, 12, Rockville 13, New Britain 14, Middletown 20.
ONLY A FARMER'S DAUGHTER Co.: Fort Wayne, Ind, April 12-14. Ashtabula, O., 16, Fredonia, 17, Niagara Falls, N. Y., 18, Canandaigua 19, Auburn 20, Fulton 21, Oswego 23, Pulaski 24, Poughkeepsie 25, Newburgh 26, Sing Sing 27, Yonkers 28.
OLIVER W. WREN Co.: Hyndman, Pa., April 13, Bedford 14, Hopewell 16, Mount Union 17, Reedsville 18, Hamelstown 19, Annville 20, Myerstown 21, Manheim 23.
PEOPLE'S THEATRE (Hill) Co.: Ansonia, Ct., April 9—week; Naugatuck 16—week; Birmingham 23—week.
PEOPLE'S THEATRE (J. C. Rockwell) Co.: South Framingham, Mass., April 9—week.
PAIR OF KIDS (Kendall) Co.: Bradford, Pa., April 12, Olean, N. Y. 13, Hornellsville 14, Williamsport, Pa., 17.
PATTI ROSA Co.: Larned, Kas., April 12, Dodge City 13, Garden City 14.
PECK'S BAD BOY (Atkinson) Co.: Toronto, Can., April 9—week; Chittenango, N. Y., 17, Matteawan 18, Tarrytown 19, Sing Sing 20, Nyack 21, Newark, N. J., 23—week; Brooklyn 30—week; Boston May 7—week, and close of season.
PATHFINDER (Rentfrow's) Co.: Wausau, Wis., April 9—week.
PETE BAKER Co.: Nashville, Tenn., April 9—week, Hopkinsville, Ky., 16, Henderson 17, Owensboro 18, Paducah 19, Cairo, Ill., 20, Belleville 21, St. Louis, Mo., 22—week.
PAT ROONEY Co.: Troy, N. Y., April 9—week.
RAG BABY: Bangor, Me., April 12, Portland 13-14—close of season.
RHEA: San Diego, Cal., April 11-12, San Bernardino 13-14, Tuscon, Ariz., 16-17, Tombstone 18, Denning, N. M., 19, El Paso, Tex., 20, Socorro, N. M., 21, Albuquerque 23-24, Santa Fe 25-26, Los Vegas 27-28, Trinidad, Col., 30, La Junta May 1.
RUN OF LUCK: Chicago, Ill., April 9—indef.
ROLAND REED: Cheyenne, Wyo., April 12, San Francisco 16—two weeks.
R. H. BAIRD Co.: Stratford, Can., 9—week.
REDMUND-BARRY Co.: Detroit April 9-15.
RUBY LAFAYETTE Co.: Spearfish, Dak., April 12-14.
ROBSON-CRANE Co.: Baltimore, Md., April 9—week.
ROSINA VOKES' COMEDY Co.: Chicago, Ill., April 9—two weeks; N. Y. City 16—four weeks.
ROBERT DOWNING (Gladiator) Co.: Youngstown, O., April 12, Newcastle, Pa., 13, Beacon Falls 14, Franklyn 16, Meadville 17, Akron, O., 18, Cleveland 19—week.
RANCH 10 Co.: Exeter, N. H., April 12, Salem, Mass., 13, Middletown, Ct., 30.
RICE AND DIXEY'S ADONIS Co.: Watertown, N. Y., April 12, Oswego 13.
SHADOWS OF A GREAT CITY: Buffalo April 9—week; N. Y. City—indefinite time.
SILVER KING Co. (Miner's): Philadelphia April 9—week; Frankford 16, Bridgeton, N. J., 17; Mount Holly 18, Salem 20, Burlington 21, N. Y. City 23—week.
SHE (Hayman-Gillette) Co.: Oswego, N. Y., April 12-16.
SAWTELL'S COMEDY Co.: Peterboro, Can., April 9—week.
STAR COMEDY (J. H. Coxe) Co.: Montgomery, Ala., April 9—week.
STERLING COMEDY Co.: Fort Plain, N. Y., 9—week.
SI PERKINS Co.: Owosso, Mich., April 12, East Saginaw 13, Bay City 14, Port Huron 16, Flint 17, Lansing 18.
STANDARD DRAMATIC Co.: Cumberland, Md., April 9—week; Parkersburg, W. Va., 16—week.
SPARKS BROTHERS' Co.: Tarentum, Pa., April 12, Braddock 13, Connelsville 14.
SKIPPED BY THE LIGHT OF THE MOON (Fowler-Warrington) Co.: North Attleboro, Mass., April 12, Haverhill 13, Brockton 14, Lawrence 16, Newburyport 17, Bath, Me., 18, Rockland 19, Exeter, N. H., 20, Lowell, Mass., 21, Portsmouth, N. H., 23, Amesbury, Mass., 24, Gloucester 25, Selma 26, Chelsea 27, Waltham 28—close of season.
SPOONER BROTHERS' Co.: Lincoln, Neb., April 9—week.
STILL ALARM Co.: N. Y. City, April 9—indefinitely.
STUART DRAMATIC Co: Appleton, Wis., April 9—week; Manitowoc 16—week.
STAR SPECIALTY (Howard Athenæum) Co: Philadelphia April 9—week.
TOURISTS IN A P. P. C.: Kansas City, Mo., April 9—week; through Kansas week of 16-21; Chicago 23—week.
TRUE IRISH HEARTS Co.: Brockville, Can., April 12, Kingston 13, Belleville 14, Buffalo 16—week; Toronto 23—week.
TWO JOHNS Co.: Utica, N. Y., April 12, Auburn 13, Seneca Falls 14, Rochester 16—week; Troy 23-28, Elizabeth, N. J., 30, Plainfield May 1, New Brunswick 2, Red Bank 3, Burlington 4, Norristown 5.
TWO OLD CRONIES: Marblehead, Mass., April 12, Newburyport 13, Marlboro 14, Clinton 16, Nashua, N. H., 17, Exeter 18, Rochester 19, Loconia 20, Manchester 21, Lawrence, Mass., 24.
T. W. KEENE COMB: Hamilton, O., April 12, Lexington, Ky., 13-14, Cincinnati 16—week.
TOWN LOTS COMB.: Toledo, O., April 16—week; Detroit April 23—week.
TAKEN FROM LIFE Co.: Columbus, O., April 9—week.
THE TWO EXTREMES (Mr. and Mrs. Harry Vim) Co: Nickerson, Kas., April 10 12, Hutchinson 13-14, Burton 16, Halstead 17, Newton 18, Peabody 19, Florence 20, Strong City 21, Emporia 23, Osoge City 24.
TIN SOLDIER Co.: Philadelphia, Pa., April 9—week; N. Y. City 16—week.
TRIXIE (Jessie Bonstelles) Co.: Greensburg, Ind., April 12, Rushville 13, Newcastle 14, Noblesville 16, Tipton 17, Muncie 18, Winchester 19.
UNCLE TOM'S CABIN (Haverly) Co: Dover, N. H., April 12, Rochester 13, Great Falls 14.
UNCLE TOM'S CABIN (Rusco Swift) Co. Nora Springs, Ia., April 12, Northwood 15, Mason City 14.
UNDER THE GASLIGHT (Turner's): Montreal, Can., April 9—week; Toronto 16—week; Cleveland, O., 23—week (week 30-April 5 open); Buffalo May 7—week; Hoboken, N. J., 14—week; Boston 21—week; Providence, R. I., June 4—week.
UNDER THE LASH Co.: Hartford, Ct., April 12-14.
UNCLE RUBE Co.: Medina, N. Y., April 9—week.
ULLIE AKERSTROM: Lynn, Mass., April 9-13, Exeter, N. H., 14, Dover 16—week; Lewiston, Me., 23—week; Portsmouth, N. H., 30—week; Bangor, Me., May 7—week; Lawrence, Mass., 14—week; Concord, N. H., 21—week; Worcester, Mass., 28—week; Boston, June 4—four weeks.
WESTON BROTHERS: Baltimore April 16—week; Washington 23—week; Wilmington, De., 30—week.
WE, US AND CO. (Mestayer-Vaughn): Middletown, Ct., April 13.
WAGES OF SIN (H. R. Jacobs) Co.: Baltimore April 16—week; Philadelphia 23—week.
W. J. SCANLON Co.: Washingtyn, D. C., April 9—two weeks.
WETTLAUFER'S COMEDY Co: Peekskill, N. Y., April 9—week.
WHITE SLAVE Co.: N. Y. City April 9—week.
WEBSTER AND BRADY'S SHE Co.: Helena, Mont., April 9-12, Billings 13, Miles City 14, Bismarck, Dak., 16-17, Fargo 18-20, Winnipeg, Man., 23—week; Minneapolis, Minn., May 7-9, St. Paul 10-12.
WINNETT'S PASSION'S SLAVE Co.: Trenton, N. J., April 12-14. Wilmington, Del., 16-18, Reading, Pa., 19 21, Pottsville 23, Tamaqua 24, Mauch Chunk 25.
WINNETT'S GREAT WRONG Co.: Baltimore April 9—week; Worcester, Mass., 16-17, Willimantic 18, Hartford, Ct., 19-21, New Haven 23-25, Bridgeport 26 28.
XLCR DRAMATIC Co.: Shelbyville, Ind., April 9—week.
ZOZO: Plattsmouth, Neb., April 12, Atchison, Kas., 13, Leavenworth 14, Kansas City, Mo., 16—week; Omaha 23-24, Des Moines 25, Cedar Rapids 26, Burlington 27, Quincy 28.
ZITKA Co.: Albany, N. Y., April 9—week; Cleveland, O., 16—week.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: Cleveland, O., April 9—week.
BOSTON IDEALS: Philadelphia April 9—two weeks.
BENNETT-MOULTON OPERA Co. A: Bloomington, Ill., April 9—week; Indianapolis, Ind., 16—week.
BENNETT-MOULTON OPERA Co. B: Cleveland, O., April 9—week; Youngstown 16—week; Toledo 23—week.
BENSBERG OPERA Co.: Abilene, Kas., April 12, Clay Centre 13, Belleville 14.
CONRIED-HERMANN OPERA Co.: Denver, Col., April 9—week; Hastings, Neb., 16, Lincoln 17, Omaha 18-19, St. Joseph, Mo., 20, Hannibal 23, Terre Haute, Ind., 24, Evansville 25, Louisville, Ky., 26-28, Cincinnati, O., 30—indefinite.
CARLETON OPERA Co.: Denver, Col., April 9—week.
CAMPANINI OPERA Co.: N. Y. City, April 13-21.
CORINNE (Monte Cristo, Jr.) Co.: N. Y. City—indefinitely.
CLARA LOUISE KELLOGG: East Liverpool, O., April 17.
DUFF OPERA Co. (Dorothy): Philadelphia, April 2—two weeks; New York City 16—indefinite.
ERMINIE (Casino) Co: N. Y. City—indefinite.
EMMA ABBOTT Co.: Detroit, April 9—week; Toronto, Ont., 16-18; Buffalo 19-21, Philadelphia 23—two weeks.
GRAU'S OPERA Co.: Columbus, Ga., April 9—week; Birmingham, Ala., 16—week.
GILMORE'S BAND: Wilmington, N. C., April 12. Columbia, S. C., 13, Charleston 14-17, Savannah, Ga., 18, Atlanta 19-21, Augusta 23, Macon 24.
IDEAL OPERA Co.: Chicago, Ill., March 29—indefinite.
LITTLE TYCOON OPERA Co. (Spenser's): New Haven, Ct., April 12-14, Meriden 16, Springfield 17, Hartford 18, Waterbury 19, New Britain 20, Bridgeport 21, Brooklyn, E. D., 23—week.
MACCOLLIN Co: Louisville, Ky., April 9—week; Cincinnati, O., 16—week.
MADELON OPERA (Aronson's) Co: Philadelphia, April 9—two weeks.
MCCAULL'S OPERA Co.: Chicago, Ill., April 9—week.
MENDELSSOHN QUINTET Co: Kalamazoo, Mich., April 12, Elkhart, Ind., 13, South Bend 14.
MME. FRY'S CONCERT Co.: Bloomington, Ill., April 12, Lincoln 13, Jacksonville 14.
NOSS FAMILY: Romeo, Mich., April 12, Richmond 13, Ypsilanti 14, Bronson 16, Hilliadale 17, Plainville 18, Otsego 19, Allegan 20, Holland 21.
PEARL OF PEKIN Co: N. Y. City March 29—indefinite.
STAR OPERA Co.: Flint, Mich., April 9—week; Manistee 16—week.
SANGER COMIC OPERA Co.: Montpelier Vt., April 11-14 Burlington 16—week.
TEMPLETON OPERA Co.: Shreveport, La., April 12-15.
WILBUR OPERA Co.: Lawrence, Mass., April 9—week; Lowell 16—week.

MINSTRELS.

BARLOW BROTHERS: Watkins, N. Y., April 12, Penn Yan 13, Newark 14
DOCKSTADER'S MINSTRELS: Williamsport, Pa., April 19.
GORMANS': Augusta, Me., April 12, Lowell, Mass., 13, Haverhill 14.
HI HENRY'S: Millville, N. J., April 12, Woodbury 13, Burlington 14, Bristol, Pa., Tacony 17, Frankfort 18, Germantown 19, Monayunk 20, Conshohocken 21.
HAVERLY'S (Cleveland) Co.: Missoula, Mont., April 12, Anaconda 13-14, Butte 16-18, Helena 19 21, Bozeman 23, Livingstone 24, Billings 25, Miles City 26, Bismarck 27.
MCNISH, JOHNSON AND SLAVIN'S: New Orleans April 9—week; Mobile, Ala., 16, Selma 17, Montgomery 18, Birmingham 19, Atlanta, Ga., 20-21.
MCINTYRE-HEATH Co: New Castle, Pa., April 13.
THATCHER, PRIMROSE AND WEST: N. Y. City April 9—week.
WILSON-RANKIN: Council Bluffs, Ia., April 12, Omaha, Neb., 13-14, Chicago 23—week.

VARIETY COMPANIES.

AUSTRALIAN (Austin) Co.: Brooklyn, April 9—week.
GUS HILL'S Co.: Cincinnati April 9—week; Toledo, O., 16—week.
HAYWOOD-MOORE-NEEDHAM-KELLY COMB.: Lehighton Pa., April 11-12, Bangor 13-14, Stroudsburgh 16-17.
HALLEN AND HART'S Co.: San Francisco April 2—two weeks; Oakland, Cal., 16-17, San Jose 18-19, Sacramento 20-21, Salt Lake, Utah, 23-26, Cheyenne, Wyo., 28, Colorado Springs, Col., 30; Pueblo May 1; Leadville 2—week; Denver 7—week.
HIBERNICA (Howorth's) Co.: Abington, Mass., April 12, Plymouth 13, Whitman 14.
HYDE Co: Buffalo, N. Y., April 9—week.
LILY CLAY Co.: Baltimore, April 9—week.
RENTZ-SANTLEY Co.: N. Y. City April 9—week.
RICE SYNDICATE: N. Y. City, April 9—week.
REILLY-WOOD Co: St. Louis, Mo., April 9—week.
SHEPPER AND BLAKELY Co.: Wheeling, W. Va., April 12-14.
SOLDENE Co.: Newark, N. J., April 9—week.

MISCELLANEOUS.

BARNUM'S CIRCUS: N. Y. City March 12—April 2—Brooklyn 23.
BARTHOLOMEW'S EQUINE PARADOX: New Orleans April 1—two weeks.
BRISTOL'S EQUESCURRICULUM: Easton, Pa., April 9—week.
ELI PERKINS' Co.: Edgar, Neb., April 13, Nelson 14.
PROF. E. C. TAYLOR: Amsterdam, N. Y., April 9—week.
HERRMANN: N. Y. City April 9—week.
KELLAR: Washington April 9—week; Wilmington, Del., 21.
ORRIN BROS: City of Mexico—indefinite.
ORTON'S CIRCUS: Knoxville, Tenn, April 1—indefinite.
TONY DENIER'S PANTOMIME Co.: Philadelphia April 9—week, Newark, N. J., 16—week.
THE NIGHT OWLS: Pittsburg April 9—week; Cincinnati 15—week.
THOMAS NAST (Sketches and Lectures): Pomona, Cal., April 12, Pasadena 13.

Notes from Paris.

PARIS, March 31, 1888.

Holy Week is not a very lively time in Parisian theatrical circles. Managers do not, as a rule, care to bring out any novelties, for fashionable people with whom the outward observance of religious forms is as much a mode as their five o'clock teas, keep away from the play-houses at least half of the week. The subsidized theatres are closed "by order" on Thursday aad Friday, and all the theatres without exception on Friday. The skeptical Parisians smile and follow the crowd to the Opera Comique, which, under the pretext of giving a "concert spirituel," opens its doors the same as on any other evening. This year, Verdi's Requiem was the attraction, and the bill was lengthened by the addition of some of Gounod's suave religious music, conducted by the composer himself. As you may imagine, all the fashionable sinners that could jammed their way into the house to do penance in this very agreeable manner. Verdi's requiem, in fact, was an excellent selection considering the place of performance, for the mass is decidedly a dramatic composition, inspired in some parts, sufficiently worldly in others, and harmonious and savante in the ensemble. The world certainly moves, even in this latitude, for we have only to go back in thought a very short time to recall the horror that would have been excited by the performance of a grand religious musical composition in a theatre.

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When M. Zola published his latest novel, "La Terre," last year, five young men, who had been his admirers and disciples, came out in a card saying that they threw the master overboard; the book was highly immoral, decidedly inartistic, etc., etc.; in short Zola was a *ramolli*. Zola simply said "Shoo fly" to this virtuous protest, knowing well enough that in reality it was only a means of bringing a few names before the public, which, with one exception, had been almost ignored up to that time. And the one name that was known had owed part of its notoriety, at least, to a preface written for a scandalous book signed by Marie Colombier, and to a volume quite equal in nastiness to anything Zola had published. Since then one of the five has deserted, and the four remaining paragons of virtue have come before the public in the guise of regenerators of the modern stage. Certainly, all reaction against routine is praiseworthy, so great expectations were raised over the attempt of the four authors. Daudet says that the obstacle to the success of the realistic drama is the apathy of the public and that the public needs to be shaken up. It is evidently this shaking-up task that the young authors, who presented their pieces at the Theatre Libre a few evenings ago, have charged themselves to execute. A more lugubrious evening has rarely been spent at the theatre. It seemed as though the location of the house had influenced the minds of the authors. The theatre is situated close to the Montparnasse Cemetery, and to contemplate the illusion—or, rather, to heighten the naturalism—of the pieces the authors should have had a part of the wall knocked down and their dramas performed within the real enclosure. Judge for yourself: La Pelote, by Paul Bonnetain and Lucien Descares, is the story of a rich old bachelor who has fallen into the hands of his serving-maid. She brings her whole family into the house, and one of them, a young and pretty niece, soon supplants the aunt in the old man's affections. This little incident does not trouble the servant, for her game is to prevent the old man from willing his property to one of his own nieces. The members of this model family succeed in capturing the inheritance, but, according to the authors they do so by their brutality towards their benefactor, whereas in real life expectant heirs are generally kind to their rich friends. In the last act, as soon as the old man dies, this villainous rabble ransack the house while the old man's body lies on the bed.

* * *

On the Quarts d'Leure, by Gustave Guicher and Henri Lavedau, the piece is divided into two parts. In the first quarter of an hour two young lovers are talking in a park (why not in a cemetery?); the man is on his last legs, and the tender bud who is with him consoles him by telling what she will do when he is dead! The parents overhear this conversation, and do all they can to hasten the consumptive's death! In the second quarter of an hour an old marchioness, who is dying, confesses to her two sons that one of them had an outside father. While the brothers are trying to solve this interesting mystery, the old marchioness, who has recovered her breath, gasps out: "It's the marquis!" and the curtain falls. As one critic says: If this is the dawn of a new art it is consoling to be sixty years old so as not to see it in full bloom After a like dramatic attempt it would seem as though it were Zola's disciples who are *ramolli* instead of the master.

* * *

Sarah Bernhardt's one-act drama, The Confession, has been produced at the Odeon. I gave the plot of this piece several weeks ago, when its provisional title was Ceci Tuera Cela, so all I need do now is to note the impression of the critics and public. Well, the drama has been favorably received, and will doubtless have a fair number of representations. Sarah has crowded a good many sensations into one act, and keeps the spectators on the ragged edge of emotion from one end of the piece to the other. It is no small merit to interest an audience throughout even one act; lot of authors have failed in the attempt. The drama might, perhaps, be criticised from a constructive point of view, but why *chercher la petite bête* when the general impression is favorable? Sarah seems highly satisfied with her first dramatic effort, and intends to play the leading role herself on the tour that she is about to make through Spain. She will also add to her repertoire Zola's Therese Requin, in which she will play the powerful role of Therese, created by Mlle. Dica Petit, fifteen years ago. The piece has not, I believe, been revived since. When the drama was first played in 1873, the manager of the Renaissance proposed Mlle. Petit for the role of Therese. Zola refused. "Mlle. Petit's blonde hair frightens me. Have you not some brunette actress who has a *brunette talent?*" he asked. The part being full of horrors, Zola thought that a blond actress could not be sufficiently odious. However, he finally accepted Mlle. Petit, and was delighted with her success.

* * *

To return for an instant to Sarah. After her trip through Spain she goes to London and thence to some of the continental countries. In 1889 she has promised to play during three months at the Odeon, which was the cradle of her reputation. Sarah is occupying her leisure moments in preparing two or three busts and as many more portraits for the salon of 1889. She does not intend to let the exhibition year go by without contributing to the artistic glorification of France! Who knows? Perhaps she will also have a grand opera ready! The latest report about La Tosca is that she and Damala have "made up." He says that Sarah is lonely and needs consolation; she affirms that her husband and she have a good many sympathies in common. He declares that he has not fully decided to renew his domestic bliss, but when he returns from his American tour "will see;" she pretends that the affair will be arranged. *A suivre*, as the French penny dreadfuls say. P. S.—Damala is thirty-two, and Sarah—well, you have seen her in New York and can judge for yourself.

* * *

I was amused in reading in the last number of THE MIRROR that has reached me the letter written by Sardou to Lillian Spencer's agent. Any one who knows the author of La Tosca will not be deceived as to the real reason of his refusal to write a play that shall first be performed out of France. M. Sardou, whose early struggles with poverty were terrible, long ago reached the point where he loves money, and he intends to dispose of his pieces in the most profitable manner. "Our people here," he says, "would never admit that they should have anything but the first representation of a French piece written by a Frenchman," and he cites the failure of Andrea in support of his argument. Now, if Sardou's reasoning were sound, no French piece written by a Frenchman and first performed at Brussels would be admitted to the French stage, and yet pieces are frequently performed here after having first seen the light at the Belgian capital. Andrea was coldly received because the public thought it was a poor play, and in one of the principal critical articles written in 1873, which I have just reread, there is not a word showing that Andrea was condemned because it was first performed out of France You may be sure that if Sardou wrote another Famille Benoiton or another Patrie, it would receive an enthusiastic welcome from a Parisian audience, even if it had first been played in New York or any other American city. Don't place too much reliance on what Sardou says about the newspaper outcry. He is not criticised because he "monopolizes the stage and that there is no room for anybody else except Sarah Bernhardt and himself." What the press reproaches Sardou with doing is writing pieces for Sarah Bernhardt's special talent, in which the dresses and stage effects play a greater part than art.

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A great many persons will doubtless be very much astonished to learn that the author of the Rag Picker of Paris is still in the land of the living. He is, and has just been elected deputy from Marseilles, where his candidacy was for a moment threatened by that of the "brav' Gen'ral" Boulanger. Felix Pyat, who is now seventy-seven years old, has divided his life between politics and literature. Curiously enough he is as conservative in literature as he is radical in politics. While nearly all of his political friends think that the last word of modern dramatic art is expressed by the naturalist school, Pyat is a fierce opponent of naturalism and a fervent disciple of Voltaire. His plays, however, belong to the romantic period, and his dialogue, with its sounding phrases, smacks strongly of Louis Phillippe's time. All his pieces have been written with a socialistic or political view. Three years ago after a long silence he came before the public with a new drama called the Homme de Peine (the Porter), but the piece, which was decidedly *vieux jeu*, had only a short success of curiosity on account of the author's name.

* * *

The actor, Garnier, who accompanied Sarah Bernhardt on her American tour, has been fined two dollars for assaulting Rochefort. The court showed by its light fine that its sympathies were with the actor instead of the polemic who, since his return from New Caledonia, has insulted nearly every public man and not a few women whose husbands are in public life. When Sarah Bernhardt was at Rio a quarrel arose between her and Mlle. Noirmont, one of her company. It was pretended that Garnier had held Mlle. Noirmont's hands while Sarah treated her as she did. Marie Colombier, a few years before Rochefort, without ascertaining whether the report of Garnier's conduct was true, attacked the actor violently in a newspaper, where he writes fantastical articles under the pseudonym of Grimsel. When Garnier returned to Paris Rochefort refused to retract or receive the actor's seconds, whereupon Garnier laid in wait for the journalist, knocked off his hat and spat upon it.

* * *

Some of Moliere's admirers have had the singular idea of asking the French government to buy and preserve as an historical record a house still existing at Meudon (a Parisian suburb) which belonged to the wife of the great dramatist. Moliere would hardly feel flattered by this act of posthumous glory if he were to return to earth, for the house in question was his wife's abode after she left her husband and lived, secretly, at least, with the actor Guerin, who afterwards married her—and beat her.

* * *

M. Felix Larcher has written a study entitled "Artists and Critics," in which he poses as a general proposition that artists are radically incapable of forming a critical judgment or propounding a theory worthy of the name on the art that he exercises. The writer's argument is that an artist has too absolute a faith in his own school, and is lacking in general knowledge.—The Dragon de la Reine (the Queen's Dragon), a new operetta which has just been successfully produced at the Brussels Alhambra, is to be soon brought out here at the Folies-Dramatiques. The music is by Leopold Wenzel, and the dialogue by Messrs. Beauvallet and Decourcelle.—M. Jules Barbier has finished the sketch for the new ballet that is to be added to Gounod's Romeo and Juliet. The personages will enter upon the stage by a bridge, and the principal motive of the dance will be a battle of flowers and jewels.—The artists' ball at the Grand Opera on April 14 promises to be unusually brilliant. It is to be preceded by a concert, in which all the principal lyrical artists will take part. At the opening of the ball, Mme. Judic will conduct the orchestra during the quadrille of Mme. Angot; Jane Granier will beat the measure of an infernal quadrille, and Mme. Montbazon will take M. Arbau's place during the quadrille of the Mascotte. STRAPONTIN.

The Actresses' Corner.

A pretty neck and a shapely pair of shoulders imply not only a sufficient covering of plump flesh but a sufficient development of muscle. Stretch your arm out horizontally from your side; turn your head from it; move hand and arm back as far as you can, slowly and steadily; then forward. The mirror—looking-glass, I mean, of course—will show you the rising and falling of a muscle at the shoulder, just below the dreadful collar-bone. This is merely a hint. Take the pains to experiment till you find just what movements of the arms, shoulders and neck bring into play muscles that tend to fill up the sundry "hollows" and "salt-cellars," which heretofore you have striven only to fill with tears. Having found the necessary movements, practice them, till you are good and tired, every time you get a chance, and, believe me, improvement will repay you. This method of "filling up" is safer than an effort at gaining flesh—one is so likely to gain too much flesh, besides often one has flesh enough just except about the neck—bring out the muscles there and you will be all right.

One of the Dare Brothers, whose wife was the wonderful Leona Dare, of gymnastic fame, explained to me that a woman's muscles develop in length, a man's in knots; that a woman whose every muscle was symmetrically developed would present lines as perfect in curve as her frame permitted—instancing his his wife, the fame of whose beauty of form went with that of her gymnastic prowess. So work away, being careful only not to let too much exercise be given to the muscles of the upper arm, if the arm is already full and plump.

The fullness attained by this sort of work will be safer, firmer, more symmetrical than that given by mere plumpness. The shoulder-blades are covered by a set of muscles which are called into play by driving and pushing movements of the arms. At least John L. Sullivan's most tremendous power lies, I am told, in these driving blows, and the great cushions of muscles on his back at the shoulders are the admiration of men. Of course women are supposed to neither push nor drive—still, it's just as well to learn if you are going to stay on the stage, and cushions of any kind to soften the cutting sarcasm of our shoulder-blades when an evening dress necessitates the display of the place where they ought *not* to be, will be welcome. Your shoulders will not be pretty if they are not well poised. They will probably not be well poised unless you stand so as to give the proper curve of beauty down the back. If you think enough has been said about this "curve," and fancy it not so very important after all, I will tell you a few points involved: Well set hips—an absence of sudden, ugly, outward curve just below the waist-line in front—that ugly effect that makes the chorus girls in the Amazon march, so many of them, look very "tubby" and ungraceful when their figures show in profile—that unfortunate fullness which the dressmaker tries to counteract by an enormous bustle, and which, when bustle is in place, makes a woman look like a bust of herself set on a hogshead. Have I said enough to make my meaning clear? Well, unless the figure has been ruined by tight lacing, proper poising of the spine will do away with this unsightly and ungraceful line in front, and give it to you in the back, where it is graceful and beautiful. "It is dying in the face of the good Lord," said a dear old lady at a Turkish bath place, "to stand so the bustle he gave you is in front and then wear an unholy one of horsehair on your back, where your own *ought to be!*" Which perhaps explains it all more clearly than I have.

Washing every morning above the waist in hot water, rinsing in cold—good and cold—water, and drying briskly will keep the skin hard and white, and cultivate the pretty blue veins that are ready to show about the shoulders and neck. The hot water clears the skin's pores, the cold shuts them up and makes the texture firm and elastic, and the rubbing sets the blood in motion. If all this is done once or twice a day your skin can hardly help being nice, can it? Of course, if you can stand it, a bath all over of this kind is good; but, believe me, better not indulge too freely in the tub, except with your doctor's permission. It is very English and all that to take a "cold barth in the mawning," but it may be jolly bad for you all the same, and no one but your doctor can give you advice about bathing.

For development of the figure there is nothing so good as swimming. The muscles about the shoulders and chest and back are all exercised—the arms and the hips and knees. Rowing fills out the arms, but it's hard on the hands. Dumb-bells, etc., are likely to make one rather muscular above the elbow. Of all things swimming seems the best, for lungs, skin and muscles, too; but, ask your doctor.

A few drops of carbolic acid worked into the cold cream or vaseline you use adds to its healing qualities. Spirits of camphor well-flavored—to use an appetizing word—with carbolic acid, and used promptly and constantly, will almost invariably stop a cold-sore or a pimple. I shall try to prove this reasonable, and I hope no one who knows more about it than I will read and make fun of me:

When a part of the skin is irritated or diseased new skin forms under and the old dries up—after having sort of decomposed—(in a very small way of course, you know, so don't be scared!)—and falls off. Decomposition is simply the action of the air on dead tissue. I believe the omnipresent, invisible microscopic what-you-may-call-'ems, of which we hear so much nowadays, have something to do with it too—sort of like the dead lion and the vultures you know on a small scale which is *not* pleasant to think of—well, carbolic acid is a disinfectant, it keeps the what-you-may-call-'ems so that, unirritated by them, the old skin dries up and scales off more quickly and a period of burning inflammation and ugliness is escaped. I have waded recklessly into all this explanation because so many girls weep and say "I'm so afraid of making it strike in," when any thing is proposed to help a pimple. I hope I have satisfied you that carbolic acid does not make things "strike in."

Rubber gloves worn at night keep the hands soft and white—they need to be rinsed out with hot water in the morning though and put where they will dry thoroughly. If you can keep them on they really work like a charm. Mrs. Forsythe gave me mine. "As for me I can't draw my breath in them," she said.

I have heard that oil of cajuput, applied with a camel's hair brush to the roots of the eyelashes, makes them grow. That sounds rather exciting, and it proves tremendously exciting if you get any in your eye. This makes me think it good. It must stimulate the roots, and if the roots are "stimulated" the hair grows. That's why whisky and red pepper is a splendid tonic for the scalp—only it's said to be risky to let whisky go to the head. Maybe the red pepper makes you smart enough to stand it though! Speaking of the hair, if you have a lot of it, try combing and brushing it from the nape of your neck up, letting it hang over your face, as you bend your head down. You can comb and brush it much more thoroughly, and not tire your arms so. No need to "turn the roots" if you just manage carefully. If you do get the roots turned you can probably stand the pain better when I tell you that it "stimulates" them. I have positively seen a crop of hair cover a bald spot that had been painted a couple of times with iodine, and I have been assured that the same result may always be expected. Another case of "stimulating," I suppose. Of course the iodine makes the scalp brown for a while.

Typhus fever is recommended for bringing in a crop of curly hair, but it's likely to give you a crop of feathers on your back, too, which would bear you away to your heavenly home, and make you forget all about your hair. So I would hardly advise it.

Before I close I want to say a word about the compositor who goes over these papers. Polly does not write very legibly, and Mr. Compositor hasn't any ideas at all about the woman-folks' stuff pretty Polly writes, but he thinks she knows all about it, so he puts in just whatever he thinks she has written—no matter how wildly it reads. Think of "swell-back" for "pull-pack!" "double-breasted pockets" for "jackets," and "when closer filling is needed" for "closer fitting." If Polly seems to say anything insane, just try to think what she must mean. You will come nearer to guessing than ever a male compositor could. "Swell-back" for "pull-back!" There was some method in his madness that time, though, wasn't there? POLLY.

London News and Gossip.

LONDON, March 19

After the phenomenal success which Archibald Clavering Gunter's novel, "Mr. Barnes of New York" has achieved in this country, it is not surprising to find that we are threatened with a sort of epidemic of adaptations thereof Every second man you meet and two out of every three ladies have either already perpetrated or contemplate the perpetration of yet another version. If this sort of thing is to continue it will presently be rather a distinction to have never adapted Mr. Barnes or talked of adapting him. First, in point of time, comes Rutland Barrington's version, which he calls To the Death, and which was produced with considerable success at an Olympic matinee on Friday. Barrington's method has the advantage of simplicity, anyway. He has cut out and struck down chunks of Gunter's dialogue, but has, (probably from inadvertence) omitted in any way to mention Gunter's name upon his programme. Sometimes Barrington has joined his flats and sometimes he has not, but seeing that he has altered a letter in the Corsican girl's name, and instead of Marina calls her Marita, and that he rechristened one or two of the other characters, he cannot be said wholly to lack originality With all its faults, however, this adaptation makes rather a stirring melodrama, and will probably repay the process of careful overhauling to which it will doubtless be subjected. The acting was on the whole good. Yorke Stephens (the purchaser of Barrington's version) had been originally cast for Mr. Barnes, but owing to ill health had to give place to Barrington himself. The whilom Pooh Bah succeeded far better than had been anticipated. E. S. Willard as Count Danella, whom Barrington has rechristened Fillippo, was the star of the afternoon, and shone with splendid lustre, Julian Cross played Tomasso, and thirsted for blood through the three long acts which succeeded the prologue. In the last act Tomasso was supposed to go outside Marita's window and sing the "Rimbecco," but he managed to miss his tip or his cue or something, and it was not until the effect of this terrible ditty had been severely made manifest upon Marita that the cause—*i. e.*, the singing—of the ditty itself—got under way. Florence West's Marita was jerky but intense. Being a Corsican she called her native town A jakki-o the balance of the time, as no doubt she had a perfect right to do, but as some of the other Corsicans from time to time adopted the more usual pronunciation the effect was peculiar. Many Savoyards were present. The great W. S. Gilbert, Mrs. Gilbert and the New Cynicea honored the performance with their presence. So did Mr. R. D'Oyly Carte, but the dialogue of the players appeared to interfere greatly with his conversation. Mr. Gilbert was, on the whole, tolerant of the show, "quenching his familiar smile with an austere regard of control," but seemed to think that it might have been improved if he could have dropped in a few songs and moved Barrington and the other dramatic pawns about a bit. Jessie Bond was great as the spoilt child, and Rosina Brandram played a Corsican retainer in the true Savoy manner, which by no means fitted in with the rest of the business.

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Meanwhile Edouin and Barrington are at loggerheads over their respective adaptations. Each says (or hints) various objectionable things of the other, and both agree to contemptuously ignore the version which was produced at Notting Hill about a month ago under the title of Mr. Barnes of New York; or, the Vendetta. Edouin is getting *his* piece ready with all possible dispatch and proposes to call it A Sister's Vow—which does not strike me as a particularly brilliant title. Undismayed by this, Barrington informs me that To the Death will shortly go into the evening bill at the Olympic "despite the great success of Christina."

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Mary Anderson's farewell performance of the Winter's Tale at the Lyceum on Saturday night was marked with tremendous enthusiasm. She spoke a pretty little piece at the finish, the gallery said "God bless you, Mary!" and when she threatened to come back again next year with another Shakespearean play, they cheered her to the echo, and proclaimed in chorus their opinion that "She's a jolly good fellow." As a matter of fact, so she is, and so say all of us. Genevieve Ward comes to the Lyceum on Monday with Forget-Me-Not and Nance Oldfield. Irving opens with Faust April 14.

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Several of the theatres are shut up—some say because it's Passion week, others because it doesn't pay to keep them open. We are therefore in the enjoyment of comparative calm, but the storm will burst forth with renewed fury on Saturday night, when several changes of bill will take place. Chief among these is the production at the Haymarket of The Pompadour, by Wills and Grundy, of which more anon. Giddens and T. G. Warren open the Novelty the same evening with Nita's First and a new version of Le Luthier de Cremone, entitled Fennel, by Jerome K. Jerome. Whether it was worth while for another version to be done of this often-adapted play remains to be seen. Giddens will perform in both pieces. His partner will for the present probably look after the front of the house. Also on the same evening A Run of Luck will be revived at Drury Lane—with real horses, of course; and at the Prince of Wales' Richard Henry's Jubilation (which has run close upon 300 nights) will give place to a one-act vaudeville entitled Warranted Burglar-Proof, which has been adapted from the French of Felix Rémo by B. C. Stephenson, and set to music by Ivan Caryll and Henry J. Leslie.

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The Pompadour will, of course, be the chief theatrical event of the Easter season. Beerbohm Tree has worked the paragraphic racket not ineffectively, and expectation runs high accordingly. I believe it will be found that the story of this piece is in effect the same as that of Narcisse, the Vagrant, several versions of which have been tried upon the citizens of the United States. There is, however, said to be enough difference in the treatment of the leading incidents to relieve Wills and Grundy from any charge of plagiarism. I should have thought the subject had long ere this been worn threadbare. Many more or less eminent hands have handled it. Bradivogel, the German drama out of which Tree evolved the three-act play. Narcisse, for Bandmann, at the Lyceum, in 1868, doubtless owed its origin to Diderot's long-forgotten novel, "Le Neveu de Rameau," which in turn was—but that way madness lies. Bandmann had already played the part in Germany with some success, and had also met with favor in America in an English version of the same play. Tom Taylor's adaptation was after all but a mere melodrama, and not a good specimen at that. The Diderot of that version in all probability occupied much the same position as does Voltaire in Will's and Grundy's play. Tree originally proposed to cast himself for Voltaire, but when the manuscript was finished, and he read it over, he took a fancy to the part of Narcisse and turned the Sage of Ferney over to Brookfield. Other members of the cast are Henry Ashley, Royce Carleton, Fred. Terry, Rose Leclerq, Miss Achurch, Miss L. Thiell, and Mrs. Beerbohm Tree. It is thought that this production will eventuate in a sort of apotheosis of "the strange and gifted creature whose ascendancy over Louis XV ceased only with her death." Tree has indeed put forth a shoot in the shape of a circular to this effect, wherein he states that seeing that painting and sculpture, music and the drama, each in turn owed something to the gifted, etc.'s patronage and encouragement, "In the drama of to-day the attempt may be fitly made to conjure up again upon the scene the quaint elegance of costume and courtly grace of bearing that still survive to us in the paintings of Boucher and Cochin, and the pastels of La Tour." From these presents I conjecture that the mounting of The Pompadour will be distinctly precious, and that the upholstering will be a poem in itself.

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Passion Week is, as a rule, an awful time for the London theatres. Returns mostly drop down to zero, and shrewd acting managers make themselves solid with their clientele by judicious papering. With but few exceptions business this week has been beastly here. Prominent among the exceptions are the Gaiety, where Richard Henry's Frankenstein continues to draw like the proverbial blister, and the Avenue, at which house The Old Guard seems to have taken a new lease of life. Violet Cameron comes to the Avenue on Monday night to play Fraisette, vice Miss Edgecombe, who returns to her first love, the concert platform. The ever-charming Phyllis Broughton, who has of late suffered severely from our horrible climate, has been on the sick list for several days, but has now, I am glad to say, come back to us. During Phyllis' absence her place has been well supplied by Nelly Woodford, a young lady whom New Yorkers will remember as a member of Violet Cameron's company.

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Farewell banquets, balls and benefits will be much worn during the next four weeks by the members of the Gaiety company. The ingenious Charles Harris takes his ben. next Thursday afternoon, but as Charles does not accompany the wanderers in their globe trotting, this cannot be considered one of the farewell functions. Charles is very popular both with the smart division and with the public, and is sure to have a bumper. He cleared over $2 000 by his benefit last year, and will probably make quite as much this time. He has put forward a splendid bill, which includes among its items an act from each of the Gaiety successes, Monte Cristo, Jr., and Frankenstein.

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But the swell thing of the season—farewell or otherwise—comes off next Thursday night at the Hotel Metropole. Some of the patrons of the Gaiety Theatre—among whom are included several Pillars of Finance—have formed themselves into a committee to give a farewell ball to the company to sorter cheer them on their way. The golden youth of this metropolis are all agog with eagerness for invitations, but many alas are doomed to disappointment. The affair is to be run on a scale of Monte Cristean magnificence, and will, it is thought, beat all previous records. But this farewell business is, like steam, "only in its infancy as yet." I believe there are other surprises in store for these highly favored players, men and maidens.

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Bella Pateman will make her first appearance in London since her severe illness two years ago, at a Vaudeville matinee on April 26. Bella will there and then submit to the public a new three-act piece entitled A Crooked Mile, which has been written for her by C Lemore, and she informs me that she thinks the part for which she has cast herself will suit her down to the ground.

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Willard is at last going to realize one of his ambitions, and play Macbeth before a London audience. The occasion will be at a matinee for the benefit of Milly Palmer (otherwise Mrs. Bandmann), who will play Lady Macbeth.

GAWAIN.

The following letter explains itself: "My dear Miner—I regret very much that the affliction of a very sore throat will compel me to cancel to day's matinee and night. Enclosed please find my check for $1,000 as a token of esteem and as a substitute for what I think your share would have been for the two canceled performances. Yours, J K Emmett." In speaking of this letter, which he received last Saturday when Mr. Emmett was to have played in Newark, Mr. Miner said to THE MIRROR representative: "Mr. Emmett is a gentleman, and is also a man of the strictest honor in every sense of the word. He need not have paid me a penny, and I could have had no cause for complaint All that is necessary in cases of the kind is a doctor's certificate that a star is ill, and the manager closes his theatre without any expectation of returns of any kind."

An Historic Theatre.

The old Green Street Theatre, famous as a place of amusement in Albany since 1813, which was destroyed by fire the other day, was an historic old dramatic temple. The building was originally erected for theatrical purposes in 1812 by a stock co., and on January 18, 1813 was opened with due ceremony under the management of John Bernard, who came from Boston some time before with the idea of a new theatre in view. The original dimensions of the structure were 56x110 feet. The opening bill consisted of The West Indian and Fortune's Frolic, prefaced by an address written by Solomon Southwick, of the *Register*, and spoken by Mr. Southey. For the second night Speed the Plough and The Irishman in London were given.

The theatre continued with varying success until 1819, when it was sold to the Baptist Society, reconstructed and dedicated as a church on Jan. 1, 1819

In March, 1852, the property was purchased by a stock co., altered into a theatre, and reopened on July 5, under the management of Henry W Preston. It was continued as a legitimate theatre until the latter part of 1859 when it was allowed to drift into the ranks of the variety and so continued during the war of the Rebellion. Subsequently it was converted into a pork-packing establishment. Still later it was again converted into a variety theatre, which it remained up to the time of its destruction. The Emily Soldene company was the last to appear on its stage.

The old house was rich in historic associations, and during its day many of the leading lights of the profession were attracted to it. Joseph Jefferson, Rose Eytinge and James Lewis were members of its stock companies. Sol Smith made his first public appearance on its stage as a super in 1814, and Adah Isaacs Menken on June 17, 1861, first played Mazeppa here.

Frank Chapman was once its manager, as was also Edmund S. Connor, and the more prominent stars appearing during its earlier history were Davenport, Burton, Barney Williams, Lola Montez, Charlotte Cushman, Matilda Heron, the Western sisters, Agnes Robertson, Edward Eddy, John Brougham and Mary McVicker.

Gayler's New Play.

Lights and Shadows, the new spectacular melodrama by Charles S. Gayler, has taken a place among the best modern successful productions, the press of the country speaking in most exalted terms of its merits. It is a demonstrative picture of New York life, with a consistent story and full of realistic features, mechanical effects and beautiful scenery. Those who have seen it pronounce it one of the best box office pieces on the stage. The genial Harry Kennedy is the proprietor, and proposes to produce it next season in even a more elaborate manner than characterized its production this season.

The Columbia Management.

The Columbia Theatre, Chicago, having passed into the hands of James D. Carson—with W. H. Morton as manager and F. A. Perley as assistant—many new and important improvements are to be made. The interior is to be entirely rebuilt, and every available modern feature added. The management will book none but the most reputable combinations, whose excellence has been established by public approval. Its new era will begin next September, when the theatre will be re-christened.

Professional Doings.

—Pinsuti, the well-known song-writer, is dead.

—Mase Edwards is representing Little Corinne at Dockstader's.

—Oscar Eagle has been engaged for a short season by Maggie Mitchell.

—J. W Pigott will star next season in B. B. Vallentine's Fitzsoodle.

—Amelia Watts has closed her season with the Redmond-Barry company.

—Hattie Delaro has been engaged by J. C. Duff for the Dorothy company.

—Ullie Akerstrom will appear at the Boston Theatre for a season commencing June 4.

—W Lem. Rhoads, a prominent druggist of Ashland, Ohio, has leased the theatre in that town.

—The Casino Theatre in Cincinnati will hereafter be known as the Standard. Milt. G. Gotthold will reopen it on May 5.

—Little Alice Duffield, a clever child actress, who has been seriously ill lately, has passed the crisis, and is slowly recovering.

—Barter Johns, the well-known musical director wishes to secure an engagement with some good attraction for the Summer.

—The Hanlons' Fantasma company were paid $1,000 for the loss of a night in Denver through the strike by the C. B. and Q R. R. company.

—John A. Stevens announces that he will allow amateurs to play his drama of Unknown upon compliance with certain simple conditions.

—The Walnut Hills Odeon, of Cincinnati, is to be managed by James Collins, who will make arrangements for an extended Summer season of light opera.

—J. H. Winnett has removed his American Amusement Exchange to No. 30 Union Square. Mr. Winnett represents a number of theatres and attractions.

—The stock company's season at the California Theatre, San Francisco, of which Frank Carlyle and Annie Mayer are the leading members, closed on Saturday night.

—W. S. Ross, treasurer of the Silver King company, was called recently to the bedside of his mother, who was ill with pneumonia. She died on the 3d inst. and was buried in Chicago.

—The title of Kate Pursell's Calamity Jane has been changed to the Queen of the Plains. Charles Benton has taken an interest in the management of the company with H. T. Arlow.

—Scott and Mills telegraph that their Chip o' the Old Block played to standing-room on Monday at Norristown, Pa. The piece will be seen next week at the Third Avenue Theatre.

—Elsie J. Barnes, who has been known professionally as Elsie J. Serrano for purposes of dramatic collaboration with T. K. Serrano, asks us to state that she will her after resume her own name.

—Lillian Rainford, the child actress with the Shadows of a Great City company, who was seriously ill and unable to appear during the Detroit engagement, has resumed her place in the company.

—Adam Weber, leader of the orchestra at Heuck's Opera House, Cincinnati, has been obliged to relinquish his position on account of ill-health. He will go to Asheville, N. C., for a few months.

—E. M. Gardner's Zozo had a remarkable reception the other night at the Grand Opera House, Wausau, Wis. Before the doors were opened every seat in the orchestra, balcony and boxes was sold. Fifteen hundred people witnessed the performance.

—Herne's Hearts of Oak played the banner week at Forepaugh's Theatre, Philadelphia, last week, in consideration of which the management presented James A. Herne with two dogs—a spaniel and a St. Bernard—which will be used in Mr. Herne's new play, Drifting Apart, at the People's Theatre, May 7.

—Daniel Sully will begin a tour through New England April 30 In the latter part of May he will make a tour through New Brunswick, Nova Scotia and Prince Edward's Island; after which he will return to this city, and in April next the entire company of eleven people, including William O. Wheeler and wife, will go to Australia, and arrangements having already been made and the passages of the people secured.

—Maude Banks produced Her Evil Genius, a play by Fred W. Sidney, at Abington, Mass., on April 2. The scenes are laid in England and Italy, and the story follows the adventures of a young woman who seeks to escape the effects of youthful wrong-doing, but is constantly confronted by her past. Manager Charles E. Cook states that the trial was quite satisfactory, and Her Evil Genius will be kept on for the rest of the tour, and included in next season's repertoire.

—Daniel Bandmann laid off his company one night last week to pay a visit to Robert Louis Stevenson at Schroon Lake. Mr. Stevenson is reported to have expressed himself as pleased with the version of Dr. Jekyll and Mr. Hyde given by Mr. Bandmann, and assured him of his moral right to do the play. He also encouraged him in the idea of going to London, and Mr. Bandmann agreed, in the event of such a trip, to pay royalties on the play, both for this country and abroad.

Letter to the Editor.

A MOTHER'S PROTEST.

PROVIDENCE, R. I., April 5, 1888.

Editor New York Mirror:

I have been waiting to see if any one in the theatrical profession would enter a protest against the unwarrantable insult given by the Rev. (?) Dr. Dix to the women, who are, as a *rule*, (not the exception) noble, self-sacrificing, virtuous and generous; at all times ready and willing to respond to the calls of charity. Women who are the support of widowed mothers, fatherless children, worthless husbands (sad to say)! Are these women to bear this gross insult without some one entering a protest against it and defending them? No! Many times no! I, for one, cannot be silent, having two daughters in this proscribed position "behind the scenes," good honest girls, working hard, whom not a breath of slander has touched ever so slightly—daughters who were reared by my side tenderly and carefully—and are now contributing to make my days free from care and trouble, anticipating my every want and need, and *they* are actresses! I thank God that He gave them the talent that has enabled them to do this. I have traveled with them season after season, spent night after night "behind the scenes," and I have yet to witness anything even in the remotest manner the scenes he describes. "Men dallying with the actresses." Shame on him! What does he know about it? Has *he* ever been in such a position that he should proclaim such a thing so knowingly?

I have two sons also in the profession—true, good, sober, steady men—their lives, the greater part, are spent "behind the scenes" Will their testimony not weigh against this Rev. (?) Dr.? I have been with them and failed to witness such scenes.

There is not an extenuating circumstance in this preacher daring to make such an indecent declaration—and I hope his intelligent congregation will not endorse him. It is unjust, and he speaks and accuses in ignorance. He seemed to be infatuated with the sound of his voice and the knowledge that he was creating a sensation, and would fill his empty pews. No doubt he has made a "hit," and success has crowned his efforts—if notoriety can be called success.

I should like him to try and obtain admittance to the stage entrance of some of the New York theatres—the Fifth Avenue for instance; try and pass the sturdy old man that sits in his sentinel box; see if he can pass him without being satisfactorily endorsed, who he is, what is his business, etc., etc. Let him, when he passes through (if he does,) read some of the notices he will perchance find in the green-room: "Members of this company will please remain in their dressing-rooms when not wanted upon the stage." Let him divest himself of his ministerial equipments, if he prefers to, and present himself as a "man about town," apply for admittance "behind the scenes," if he has no business there; of the Madison Square Theatre, or the Lyceum, or Daly's, I think he would conclude it wasn't such an easy thing to do—this getting "behind the scenes to dally with the actresses."

The men who are engaged in companies and theatres have something else to do—very often hard work, and have no time for such amusement. And the majority of them have too much respect for themselves and the ladies they are associated with to behave with indecency. I protest emphatically, and affirm most positively that the Rev. (?) Dix lacks knowledge of what he asserts and is wanting in a very essential quality in the "make-up" (I ask his pardon for the theatrical phrase in connection with him) of a Christian minister as he "poses"—that of Charity—"charity that is kind—that vaunteth not itself—is not puffed up—*thinketh* no evil."

My parting advice to him is to study well the third verse of the sixth chapter of Second Corinthians.

"Giving no offence in *anything*, that the ministry may not be blamed."

M S W.

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